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INSTRUCTION BOOKS.

THE

BANJO.

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Hawkes & Son's Series of

"SIMPLICITY"

INSTRUCTION BOOKS.

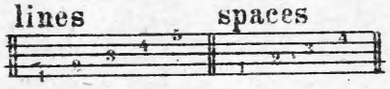
The First Principles of Music.

The Notes, Stave, Clef, Sharps and Flats.

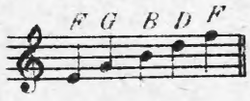
The *Notes* in music are named from the first seven letters of the Alphabet:— *A. B. C. D. E. F. G.* When to any series of these letters, the eighth— which is a repetition of the first— is added, the whole number is termed an octave.

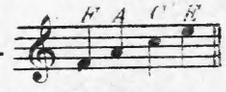
That series which begins and ends with *C*, is most pleasing to the ear, and is called the **Natural Scale.**

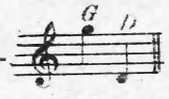
The notes are placed on, between, above and below, five lines called a Stave:—

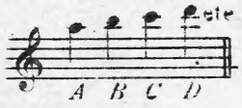


In music intended for the Banjo, the notes are always preceded by a character called the treble or G Clef, which is curled upon the second line of the stave thus:—

from this clef the notes upon the five lines are named:—

and those in the four spaces:—

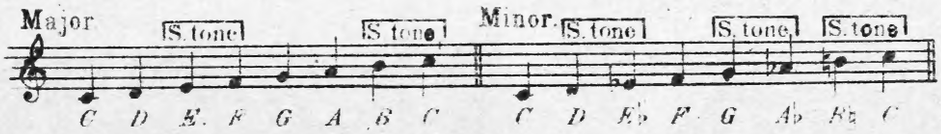


the two notes immediately above and below the stave are:—

If more notes are required, then, what are called leger-lines, are added above and below the stave, the notes placed on and above the leger-lines are:—



and the one note on and below the stave is:—

The sound of notes depends upon the distance between them, the words tone and semitone, are used to express this.

Every series of eight consecutive sounds of an octave contains five tones, and two semitones, the latter are always found between the *third* and *fourth*, and *seventh* and *eighth* notes of the **Major scale.** and the *second* and *third*, the *fifth* and *sixth* and *seventh* and *eighth* of the **Minor** scale.

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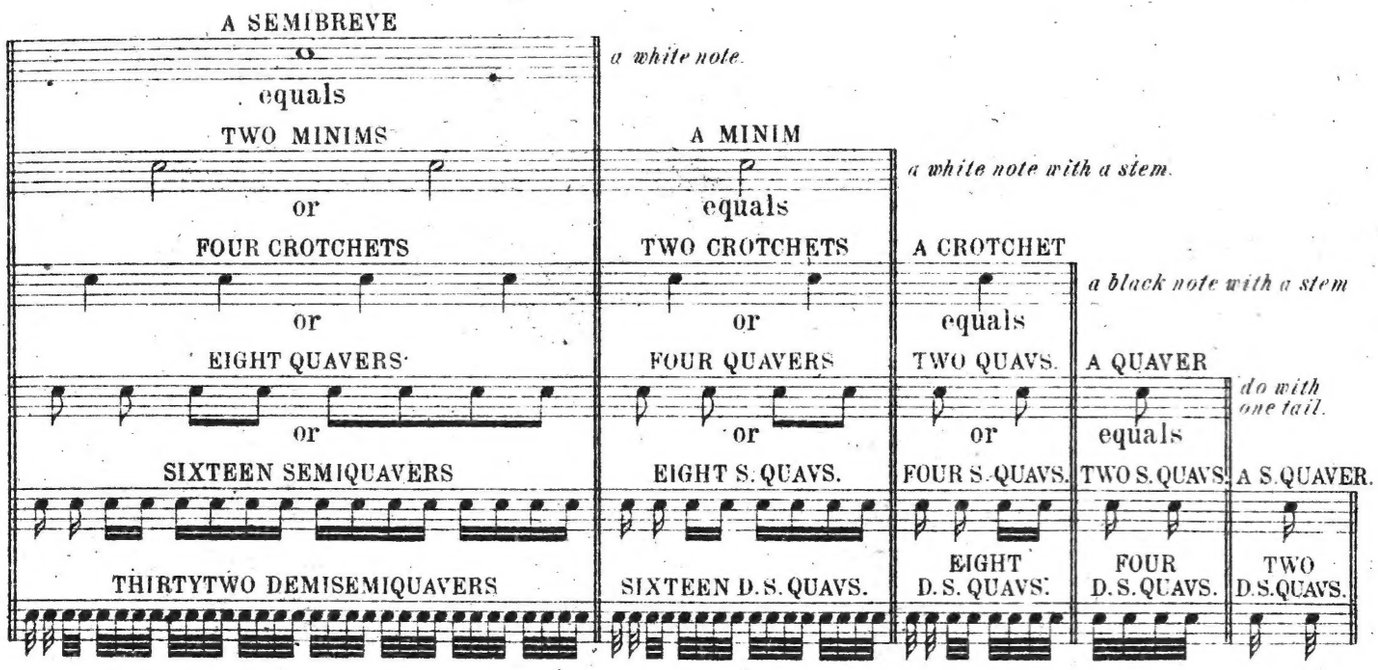
The relative value or duration of notes, depends on their *form and colour*, without reference to their position on the stave.

There are *Six* kinds of notes used in modern notation, their names, form, colour and relative value are:—



It will be seen by the above example, that when two or more *Quavers, Semiquavers or Demisemiquavers*, follow in succession, they are tied together by one, two or three, thick lines, which are used instead of hooks or tails.

Notes may be raised or lowered in sound or pitch by the use of characters called **Sharps and Flats.**

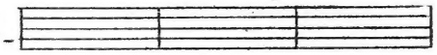
a **Sharp,** (♯) raises the note before which it is placed, *a semitone.*
a **double-Sharp,** (𝄪) raises the note, *a tone.*
a **Flat,** (♭) lowers the note, *a semitone.*
a **double-Flat,** (𝄫) lowers the note, *a tone.*
a **Natural,** (♮) restores the note, to its *normal condition.*
a (♮♯) or (♮♭) restores the note to which a (𝄪) or (𝄫) has been added to its *former condition.*

When *Sharps or Flats* are introduced in the *course* of a composition, they are termed **accidentals,** and only affect the notes before which they are placed.

Sharps or Flats, at the *beginning* of a composition— next after the *clef* affect *all* the notes on the same line, or in the space throughout the composition, and is called the **Signature.**

The Bars, Time-figures, Dots and Rests:—

Every piece of music is divided into equal **Measures** or portions of **Time**, by vertical lines,

called **Bars**:— 

Every bar must contain a certain number of notes regulated by the **Figures**, which always follow the signature.

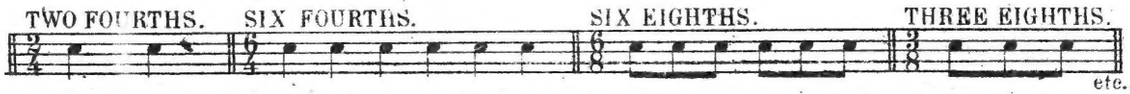
A Double-bar, is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots,

is *Repeated*. (i.e. played again.)

There are two kinds of **Time** in use, *Common and Triple*:— **common-time** is indicated by 4/4 or **C** each bar contains one Semibreve, two Minims or their equivalents.

The time called **alla cappella**, formerly used for Church-music only; but at the present time in general use, is indicated by 2/2 or ¢, in fact, it is common-time with only two beats given to each bar, instead of four. This time is often incorrectly termed **Alla Breve**.

For all other *Measures*, **Figures** only are used, placed one over the other, the lower figure shows, into how many parts the *Semibreve* is divided, the upper figure shows how *many* of such parts are contained in each bar:—



There are three different kinds of **Triple-time** in use:— each bar containing, *Three Minims, three Crotchets, three Quavers* or their equivalents.

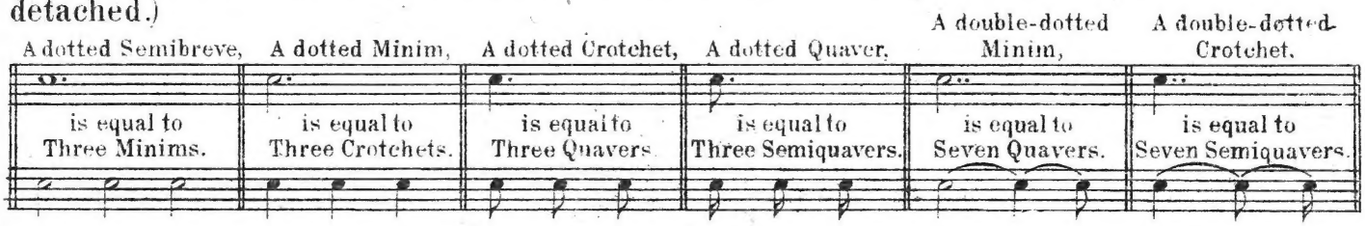
There are two *Compounds* of the above named times:— **Compound common-time** contains *Six Crotchets, Six Quavers, also Twelve Quavers* or their equivalents in each bar.

Compound triple-time contains *Nine Crotchets, nine Quavers, nine Semiquavers* or their equivalents in each bar.

A Dot placed after a *note*, or a *rest*, indicates that its length is to be *increased* by *one-half*.

Two **Dots** placed after a *note*, or a *rest*, indicate that its length is to be increased by *three-fourths*.

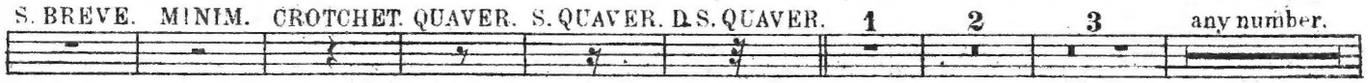
When the **Dot** is placed *over* a *note*, it means that the note is to be played *staccato*, (i. e. detached.)


A dotted Semibreve, is equal to Three Minims.
A dotted Minim, is equal to Three Crotchets.
A dotted Crotchet, is equal to Three Quavers.
A dotted Quaver, is equal to Three Semiquavers.
A double-dotted Minim, is equal to Seven Quavers.
A double-dotted Crotchet, is equal to Seven Semiquavers.

Rests are characters which indicate temporary silence. Each kind of note has its corresponding *rest* equal in duration to the *note* of the same name.

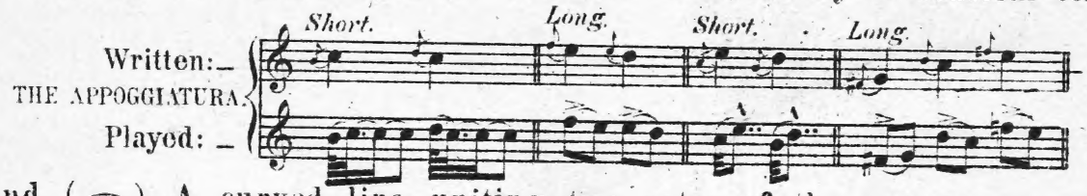
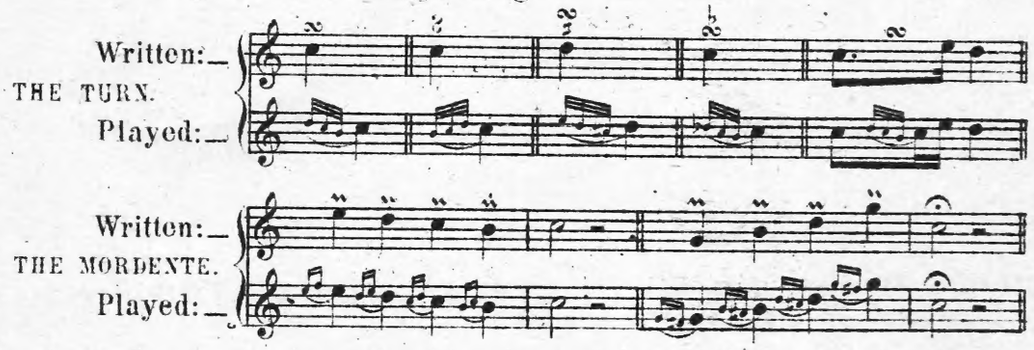
By a license the *Semibreve rest* is used to indicate a rest of *one bar*, in any time.

To indicate a rest of longer duration than one bar other characters are used. viz:—



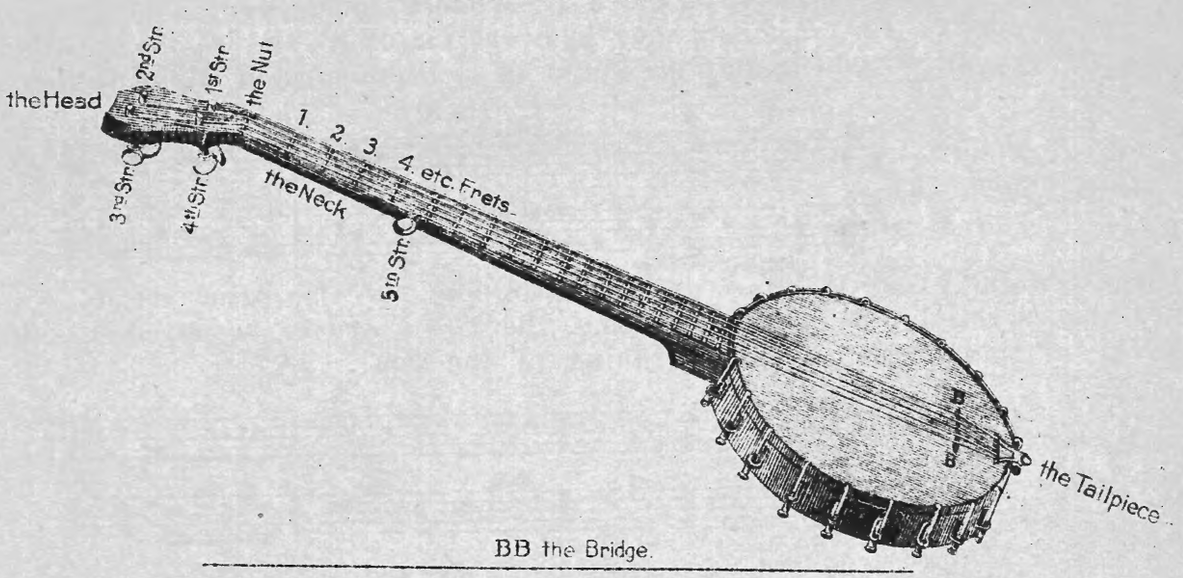
When the figure 3 is placed above three notes or three rests or any combination of three notes and rests, they are called a **Triplet**, and are played in the time of *two* ordinary notes of the same kind.

Graces. Marks, Signs and Words.

The principal *Graces* of melody_ used in modern music are:_ the *Appoggiatura*, the *Accent* (> or ∧), the *Bind* or *Slur*, the *Turn* (∾ or ƨ), the *Mordente* (ѡ), the *Trillo* or *Shake* (*tr*), etc. all of which may be found in a Dictionary of Musical terms.

A Bind (⁀), A curved line, uniting two notes of the same name.
Slur, also marked (⁀), indicates that the notes are to be played smoothly, with one stroke of the tongue at the beginning of the Slur.

A Pause (𝄐), prolongs a note or rest, beyond its proper value; it is also used to indicate a finish.

*D. C. Da Capo*_ from the beginning. *D. S. Dal Segno*_ from the 𝄋.
*mf mezzo-forte*_ rather loud. *f forte*_ loud. *ff double-forte*_ very loud.
*p piano*_ softly. *pp double piano*_ very softly.
*sf sfz sforzando*_ emphasised. *Unis. Unisoni*_ together.
cresc. crescendo or ＜ with increasing tone.
decresc. decrescendo or ＞ *dim. diminuendo*_ with decreasing tone.
*leg. legato*_ in a gliding style. *stacc. staccato*_ detached, distinct.
*dol. dolce*_ sweetly. *Cantabile*_ in a singing style.
*Assai*_ very. *Molto*_ much. *Sempre*_ always. *a tempo*_ in time.
Mod? Moderato_ Moderately. Largo_ broad, dignified. Maestoso_ Majestically.
Più mosso_ more quickly. Meno mosso_ less quickly.
*poco a poco*_ little by little. *Sostenuto*_ sustained.
string. stringendo or *accel. accelerando*_ increasing the time.
Rall. Rallentando or *Rit. Ritardando*_ decreasing the time.
Lento_ slow, lingering. Larghetto_ not so slow as Lento.
Adagio_ slowly, leisurely. Andantino_ slower than Andante.
Andante_ moving easily. Allegretto_ quicker than Andante.
Allegro_ lively, briskly. Vivace or Vivo_ quicker than Allegro.
Presto_ quickly, rapidly. Prestissimo_ at the utmost speed.

THE BANJO.

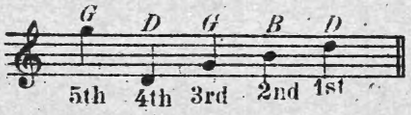


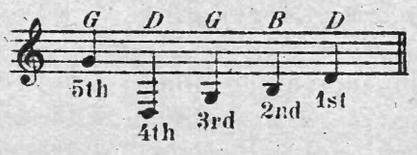
The Banjo has five strings, the first, second, third and fifth are made of gut, the fourth is made of silk, covered with fine wire.

The five-stringed Banjo is used by all professional players.

ON TUNING.

The five open strings are named:—



They should sound like the following notes on the Piano:—

After a time the ear will become used to the intervals between the notes, it will then be only necessary to take the pitch of the fourth string from the piano or some other instrument and to tune the others in accordance.

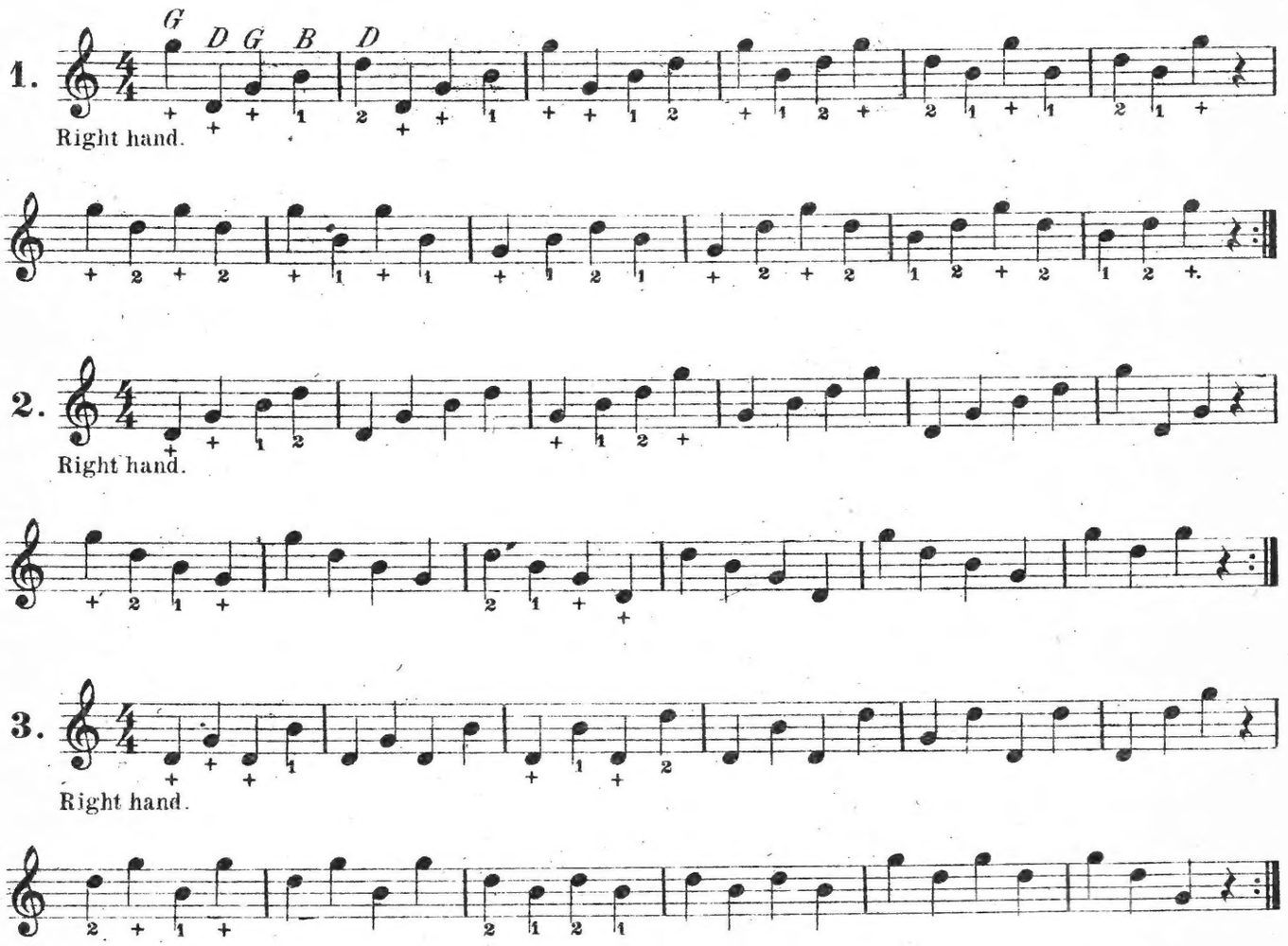
The Left hand should encircle the neck of the instrument, the first finger and thumb should be just behind the first fret, the fingers curved and held over the strings ready for action.

The Right hand with the thumb and fingers extended, ready to pull the strings, should be placed over the Bridge; the inner part of the arm presses the Banjo firmly against the body.

EXERCISES ON THE OPEN STRINGS.

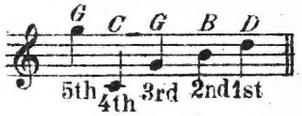
Music intended for the Banjo is always written an octave higher than it sounds, this is done to avoid using so many leger-lines.

The thumb of the Right hand, marked +, is used for pulling the fifth, the fourth and third strings.

The first and second fingers of the Right hand, marked 1. 2, are used for pulling the second and the first strings, the third finger is used occasionally, when playing chords.

Do not proceed until the above exercises can be played fairly well.

ON FINGERING.

The fourth string should now be tuned down to C, as follows:—



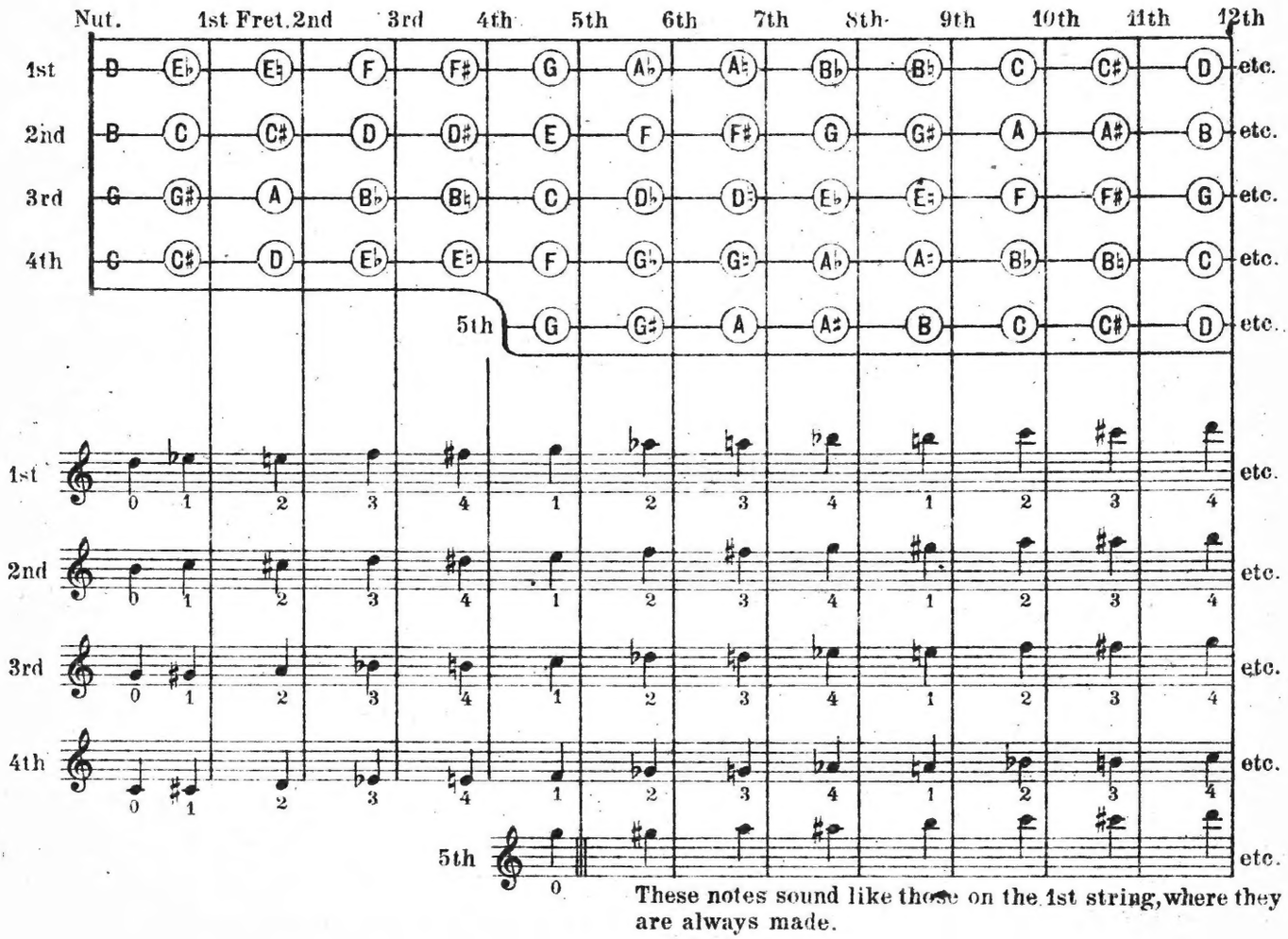
sounding an octave lower, as before explained.

This scheme of tuning is the best for general use, we give the Fingerboard Scale; chromatically fingered.

To produce the stopped notes, the joints of the Left-hand fingers must be squared and the strings pressed down firmly and held upon the Fingerboard, with the ends of the fingers just behind the Fret indicated; always keep the fourth finger above and over the Fingerboard.

0, means the open string; the figures 1. 2. 3. 4. indicate the fingers of the Left-hand, to be used in the first position.

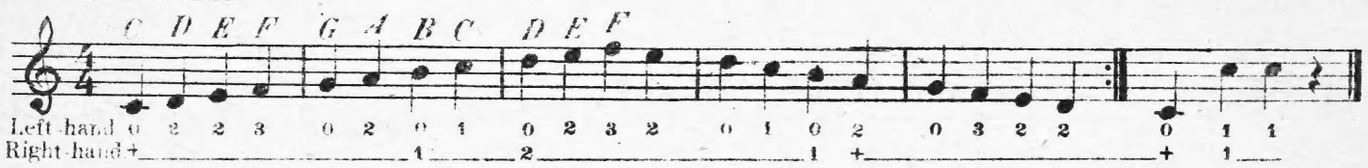
THE FINGER-BOARD.


Nut. 1st Fret. 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th
1st D Eb E F F# G Ab A Bb B C C# D etc.
2nd B C C# D D# E F F# G G# A A# B etc.
3rd G G# A Bb B C Db D Eb E F F# G etc.
4th C C# D Eb E F Gb G Ab A Bb B C etc.
5th G Gb A Ab B C C# D etc.
1st 0 1 2 3 4 1 2 3 4 1 2 3 4 etc.
2nd 0 1 2 3 4 1 2 3 4 1 2 3 4 etc.
3rd 0 1 2 3 4 1 2 3 4 1 2 3 4 etc.
4th 0 1 2 3 4 1 2 3 4 1 2 3 4 etc.
5th 0 etc.

These notes sound like those on the 1st string, where they are always made.

THE KEY OF C.

The Scale.



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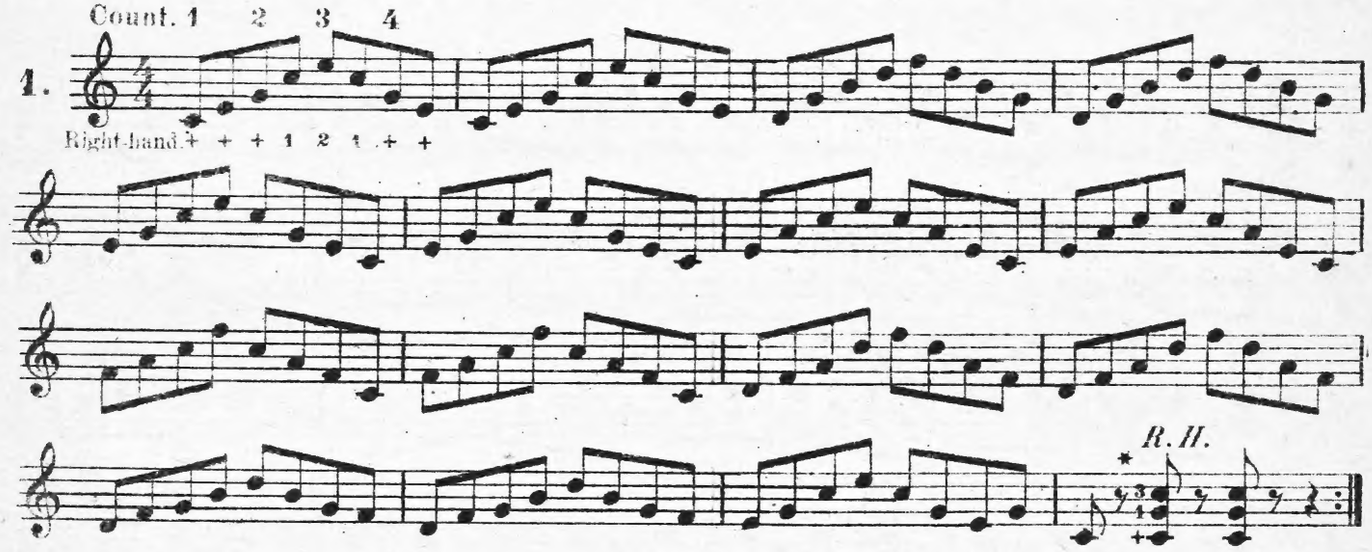
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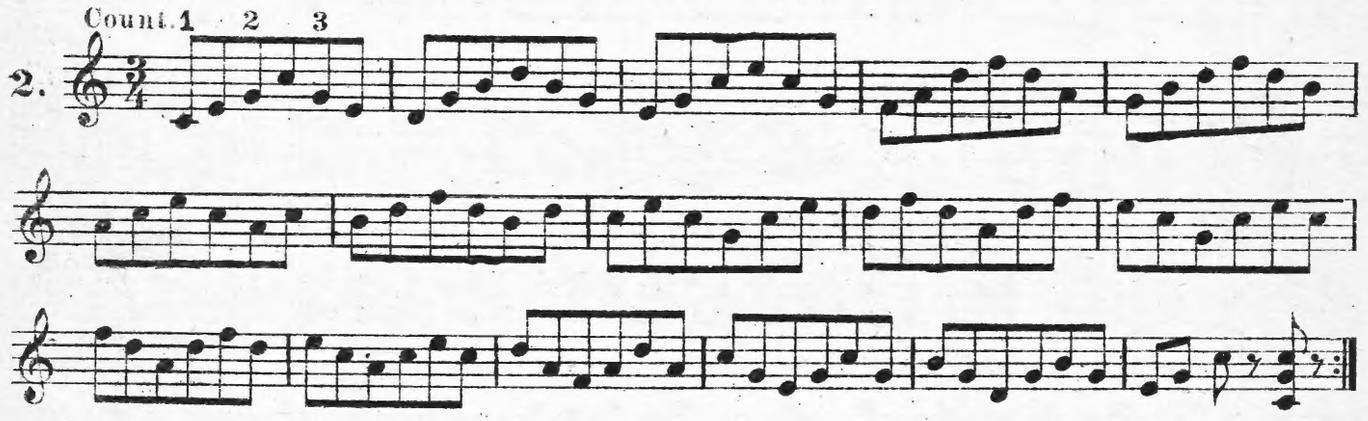
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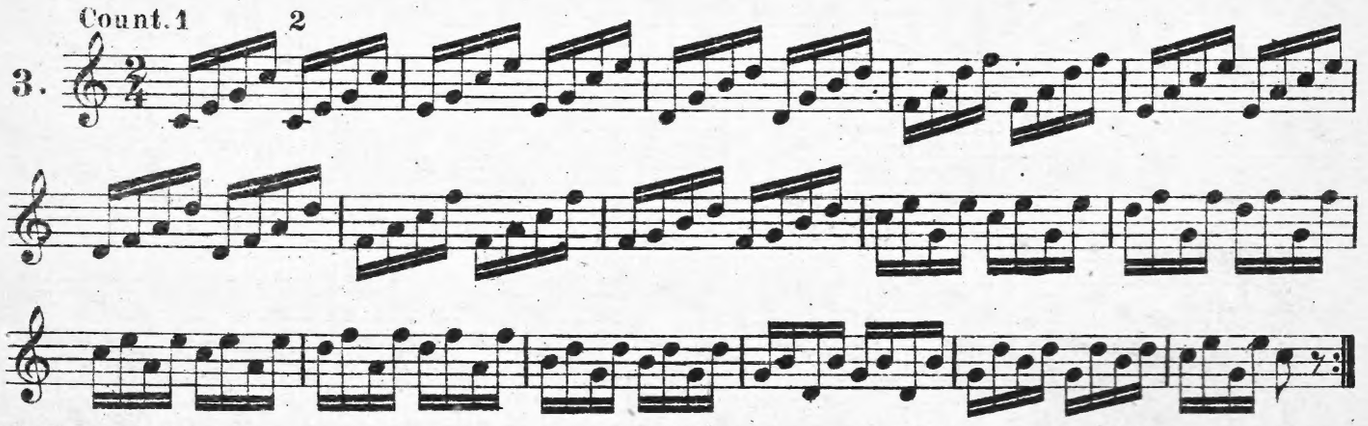
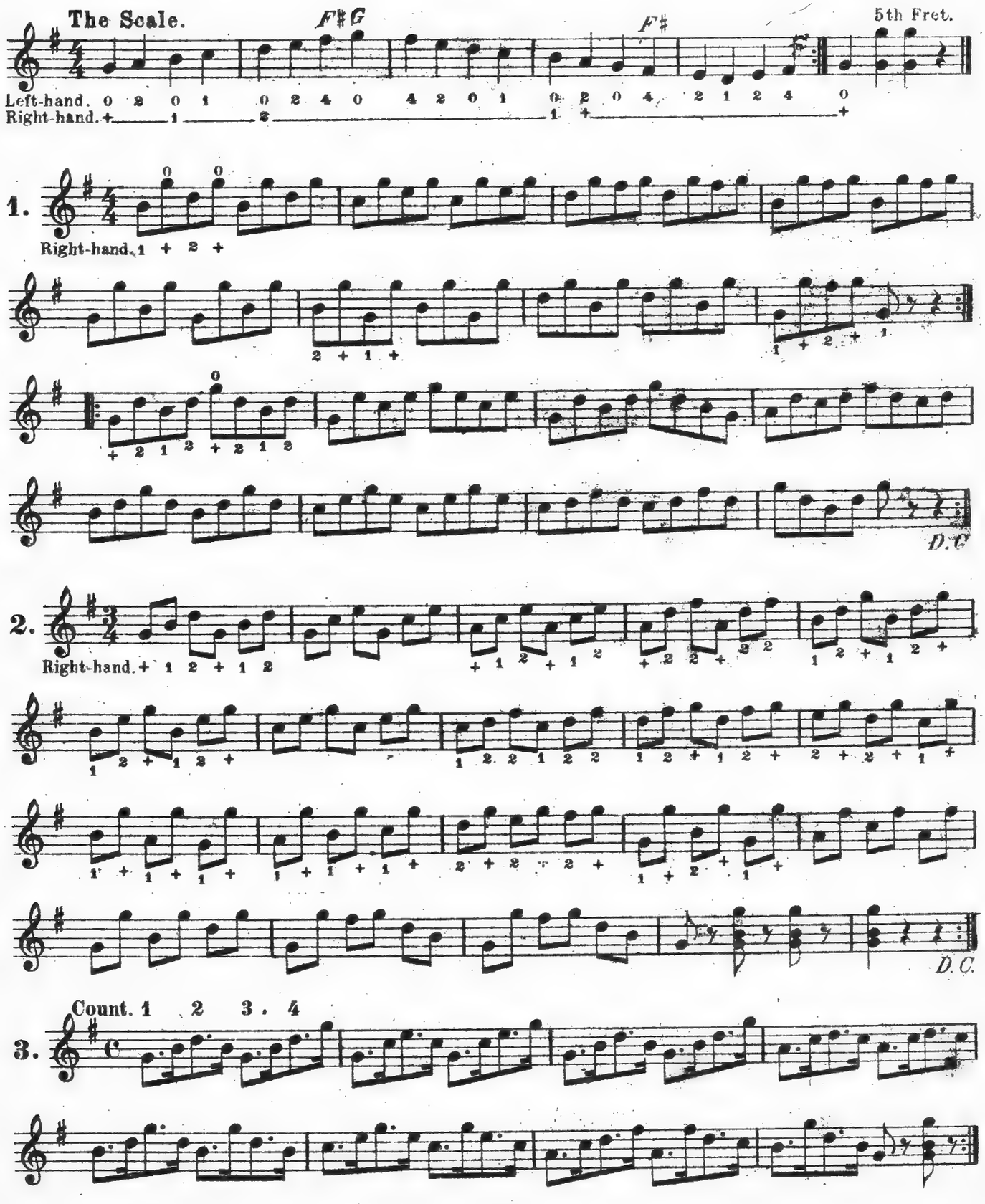
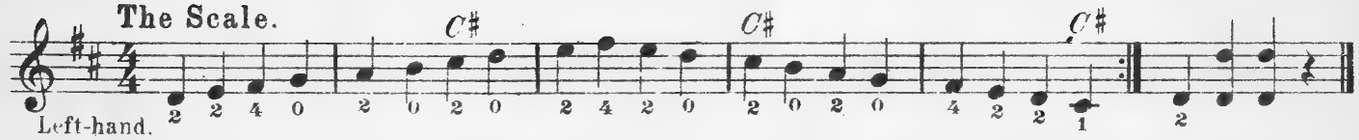

* When playing chords, the Right hand fingering may be varied ad lib.

THE KEY OF G.

The Scale.
F♯G
F♯
5th Fret.
Left-hand. 0 2 0 1 0 2 4 0 4 2 0 1 0 2 0 4 2 1 2 4 0
Right-hand. + 1 2 1 + 2 + 1 +
1.
Right-hand. 1 + 2 +
D.C.
2.
Right-hand. + 1 2 + 1 2
D.C.
Count. 1 2 3 . 4
3.

THE KEY OF D.

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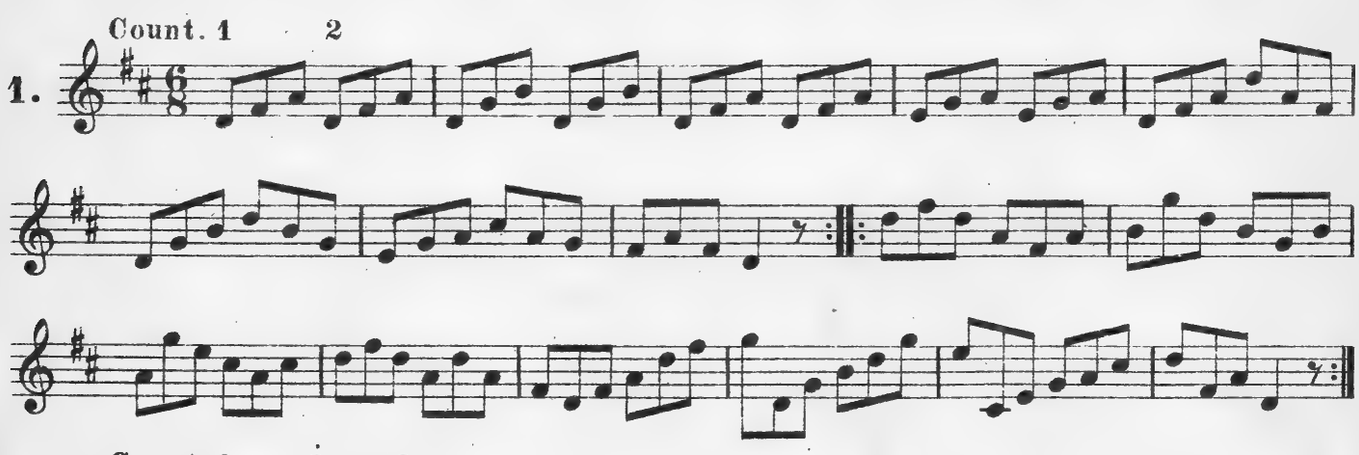
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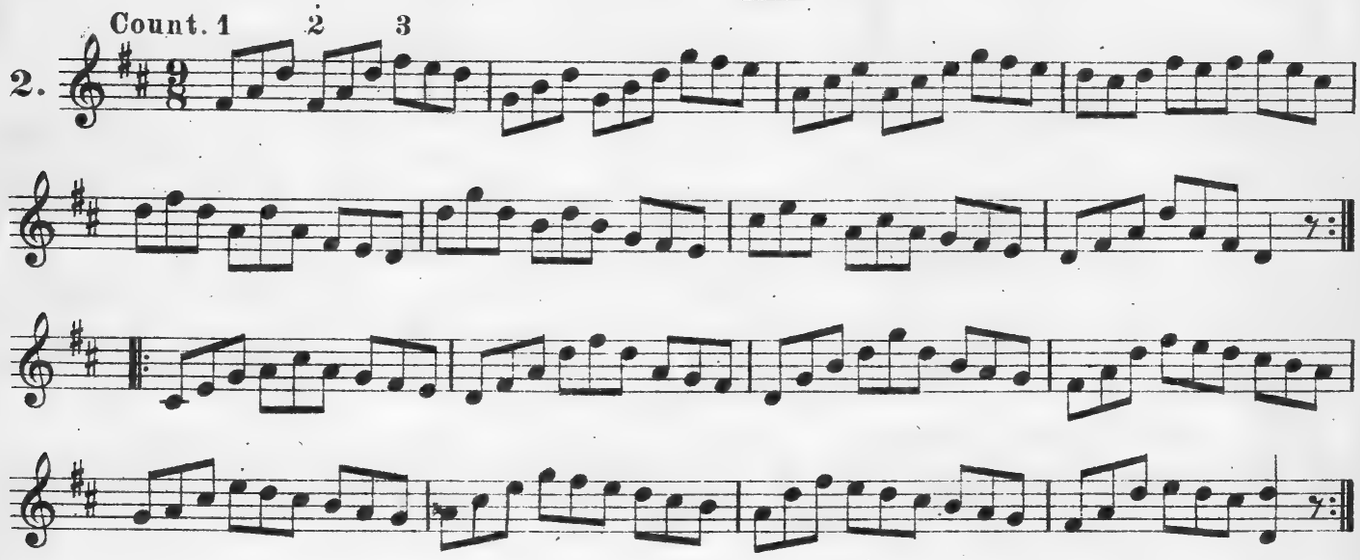
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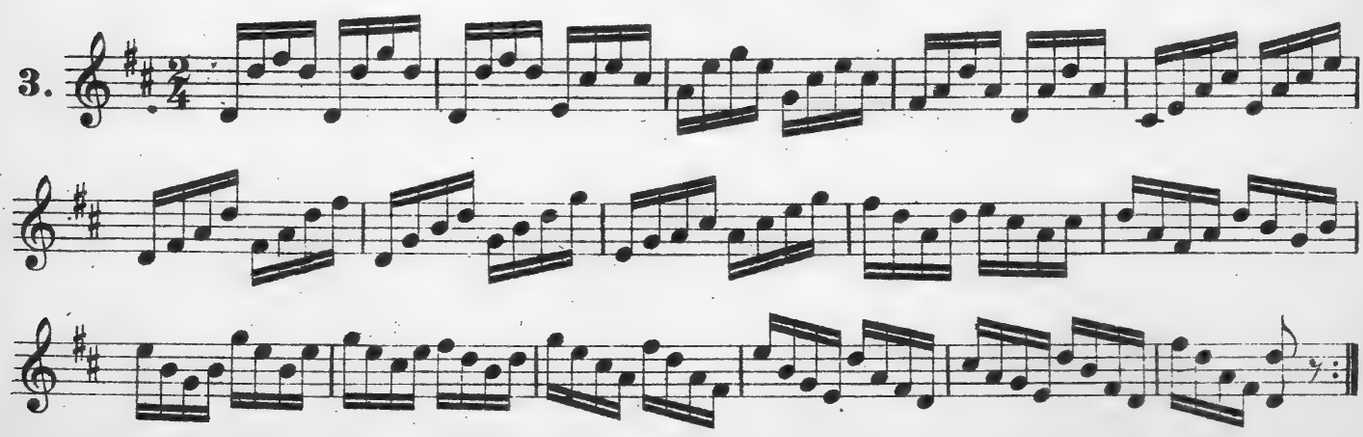
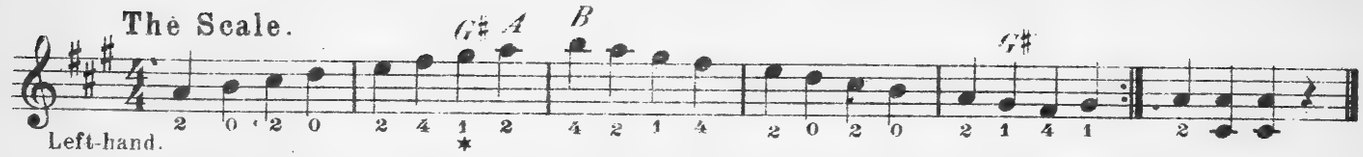
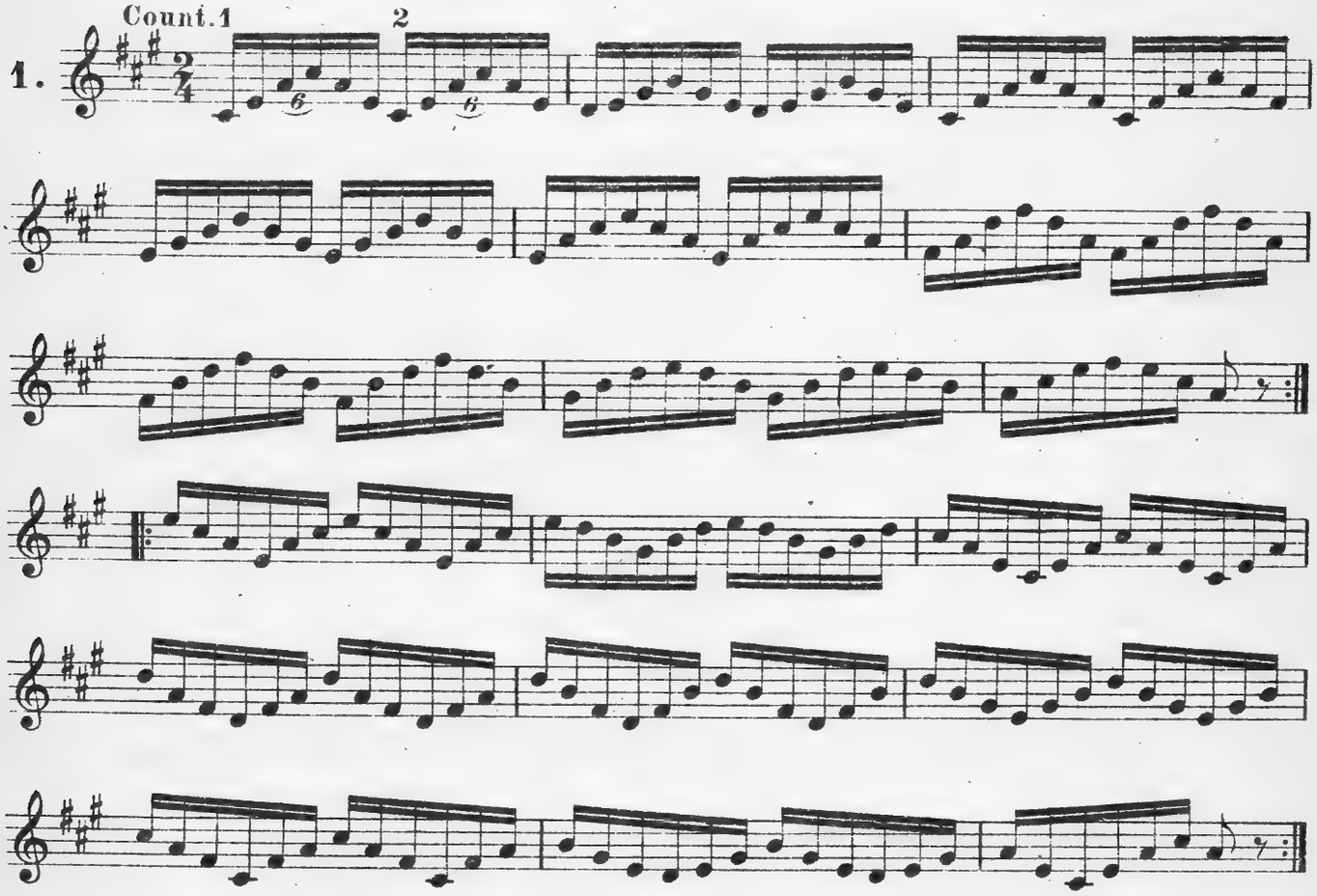
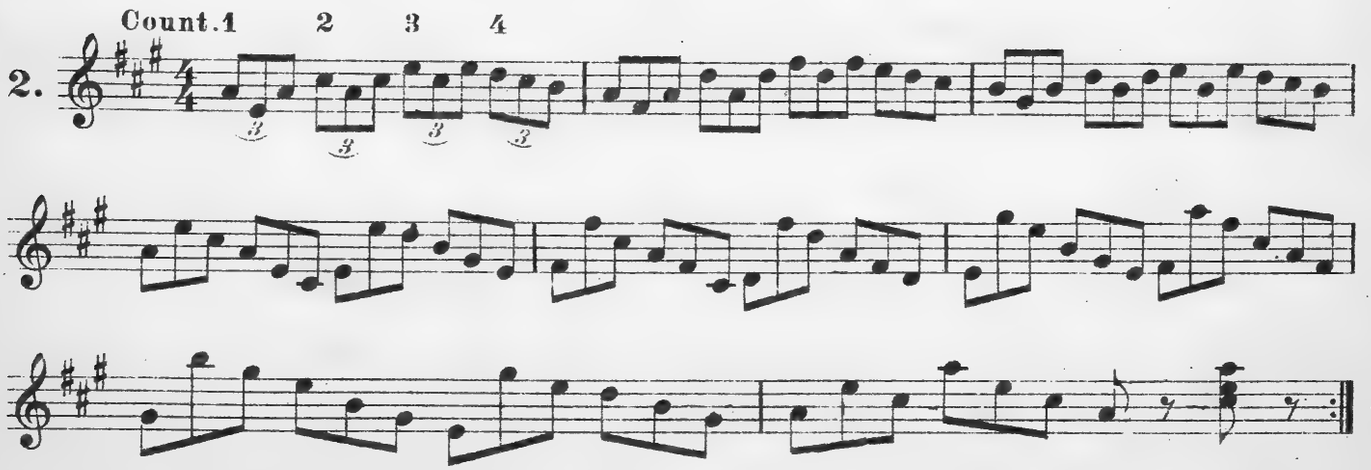
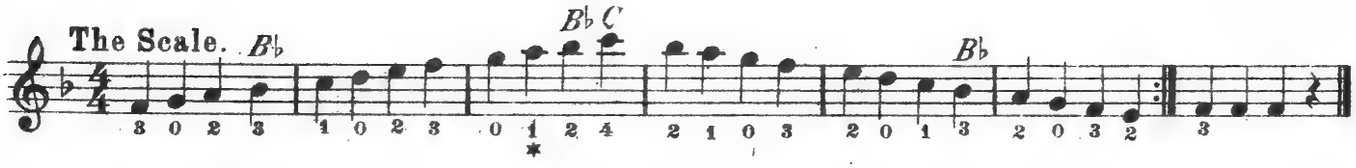
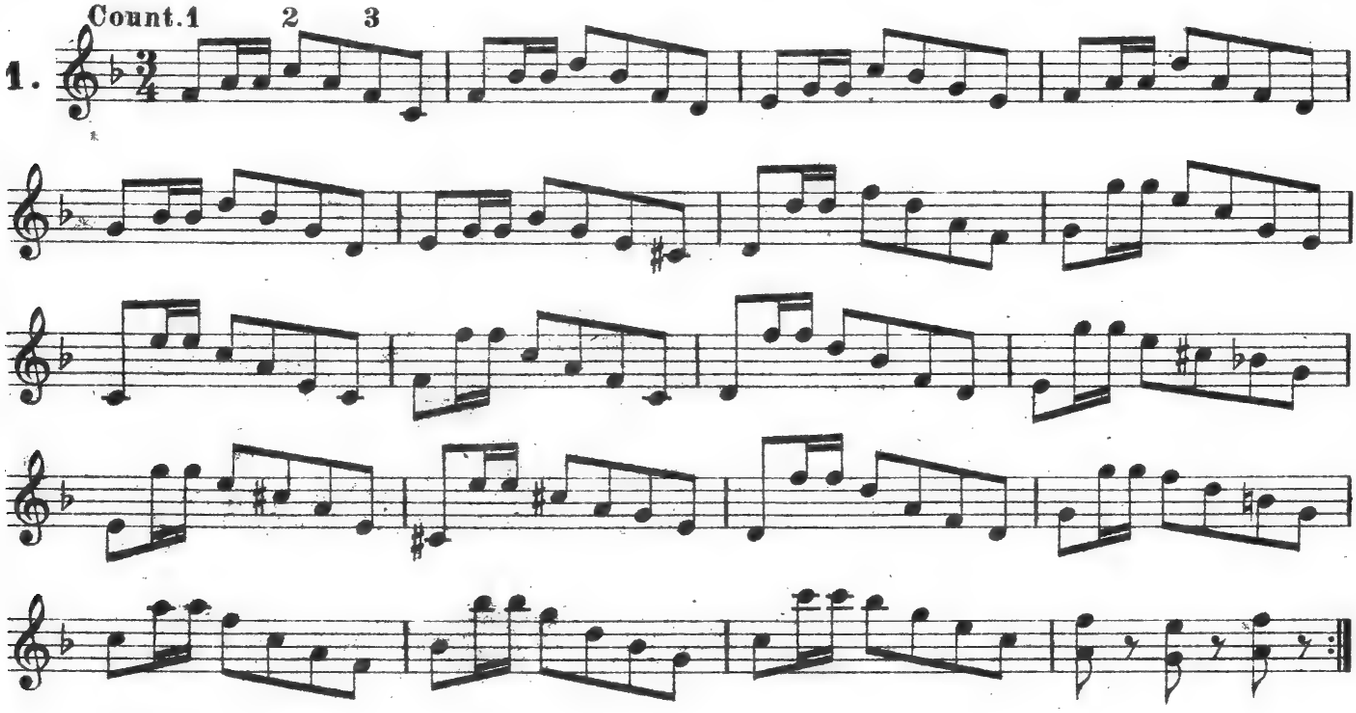
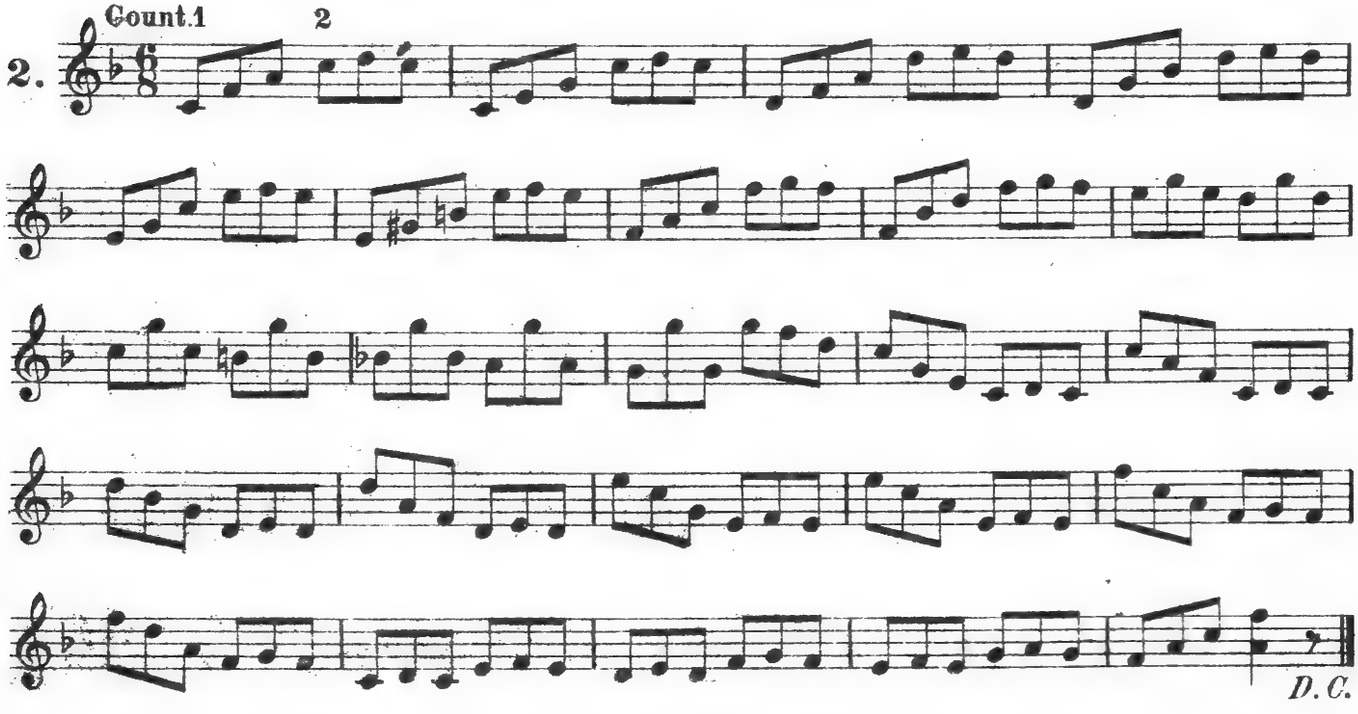
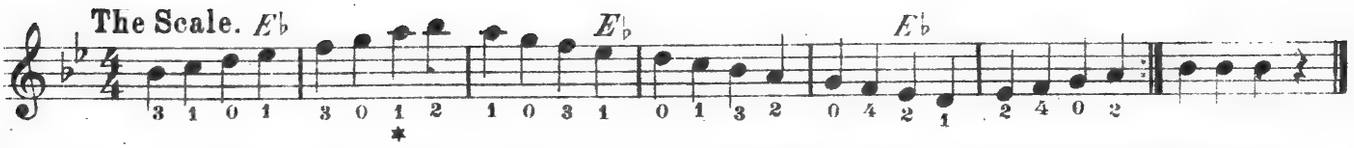
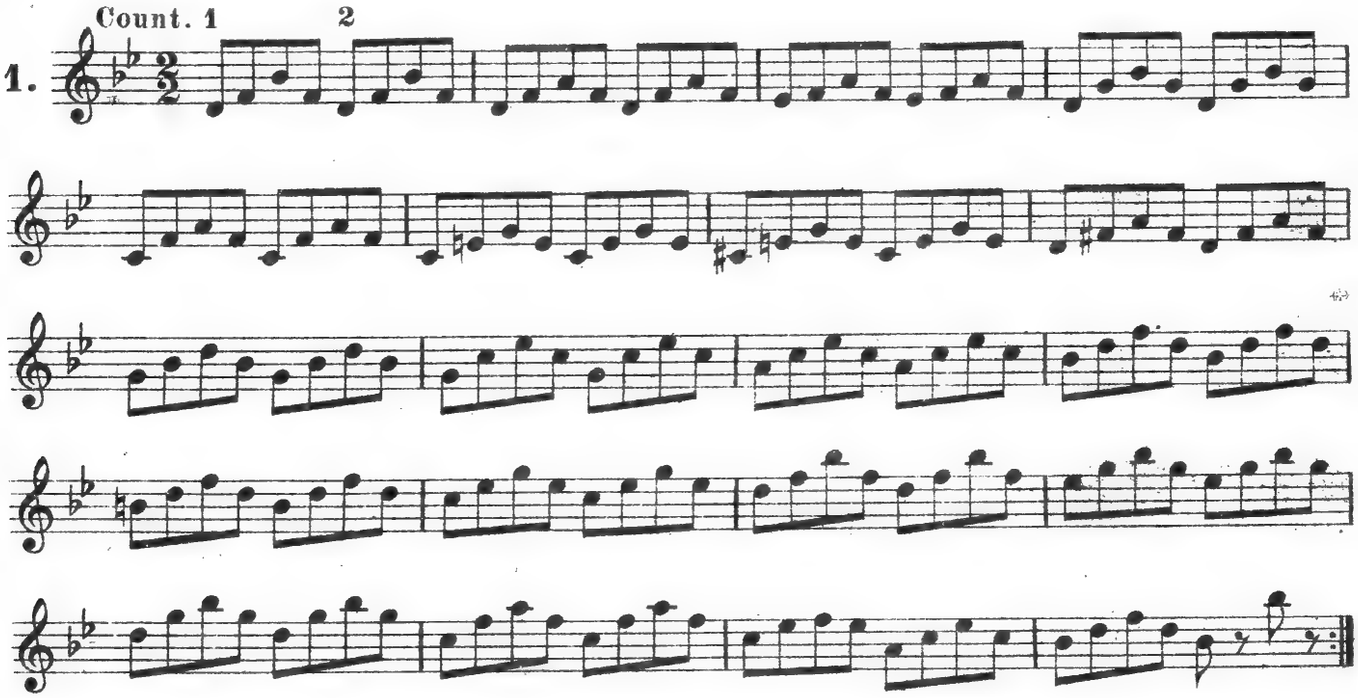
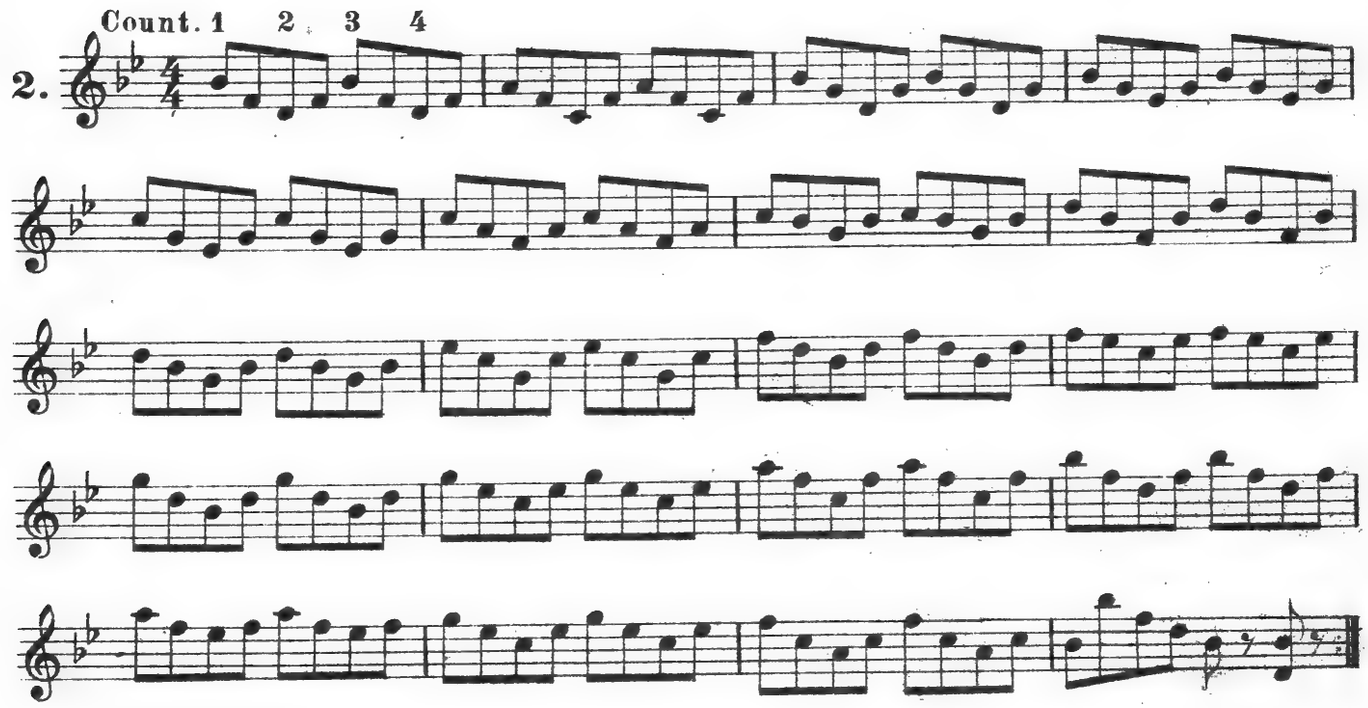

THE KEY OF A.

* Play G♯, with the first finger behind the sixth Fret, the other fingers following.

THE KEY OF F.

* Play A, with the first finger behind the seventh Fret, the other fingers following.



THE KEY OF B♭.

* Play A, with the first finger behind the seventh Fret, the second finger following.



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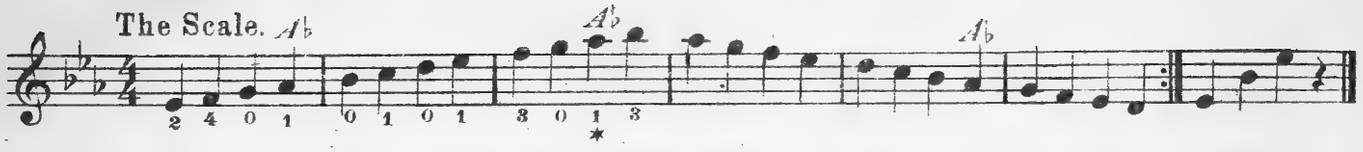
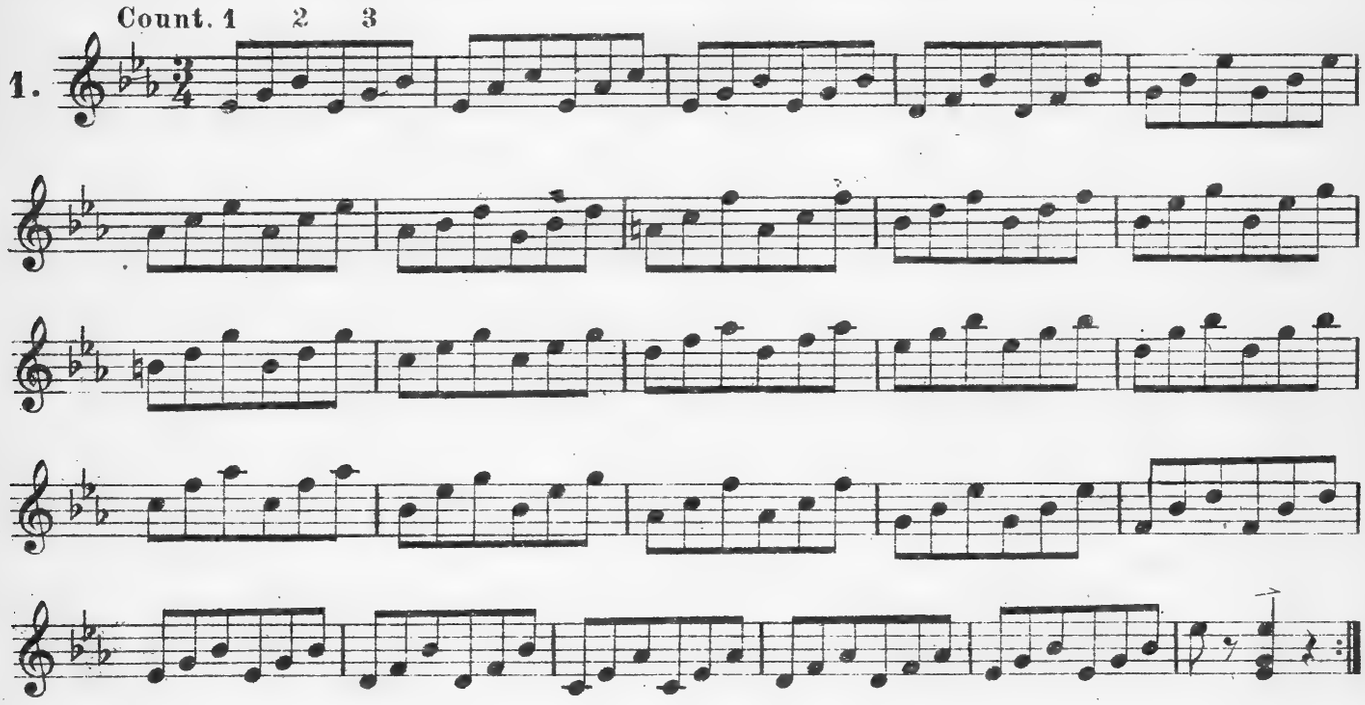
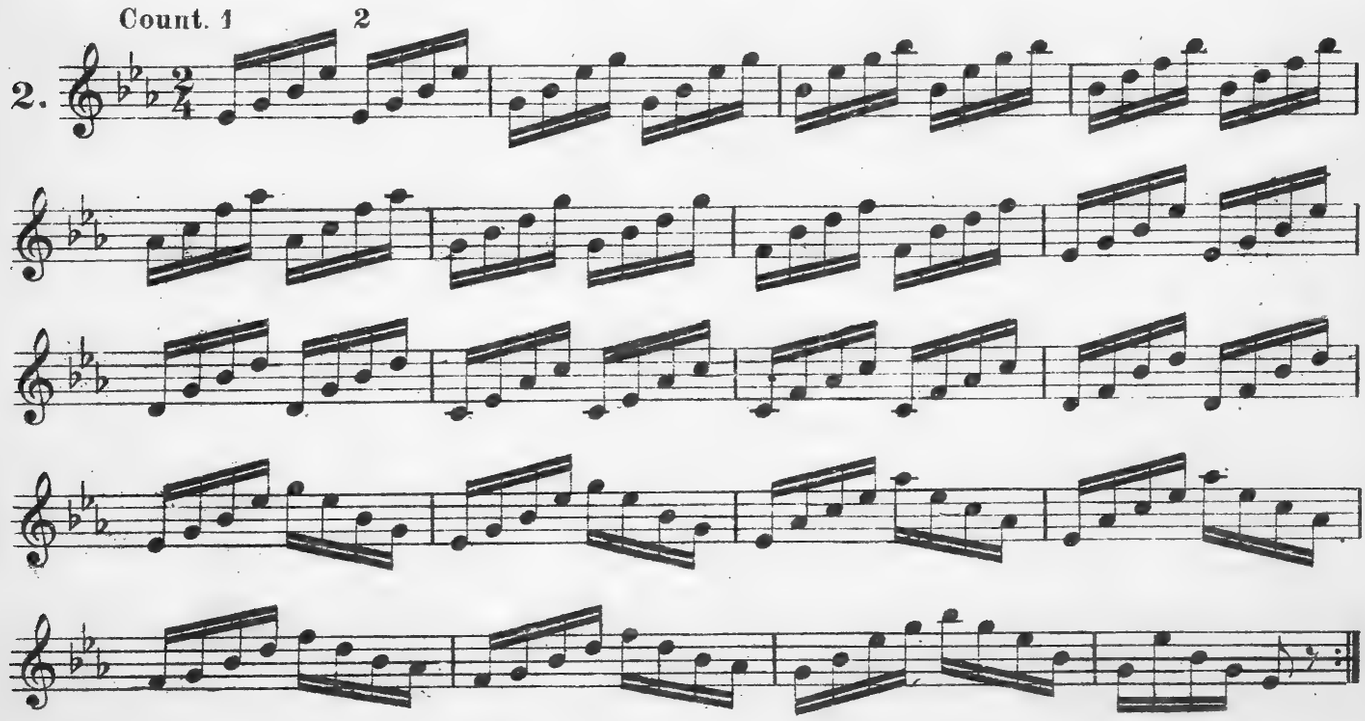

* Play A♭, with the first finger behind the sixth Fret, the third finger following.



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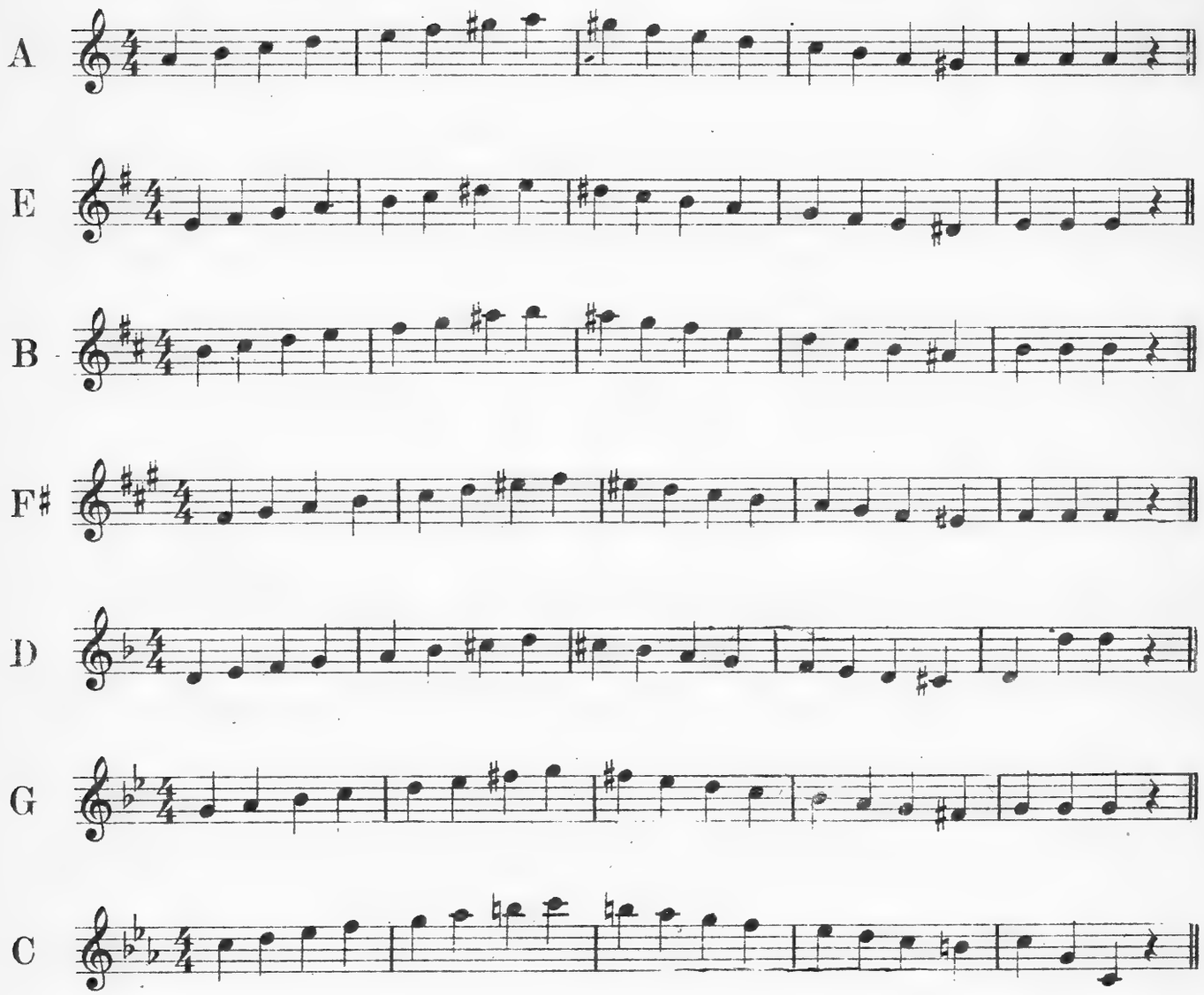
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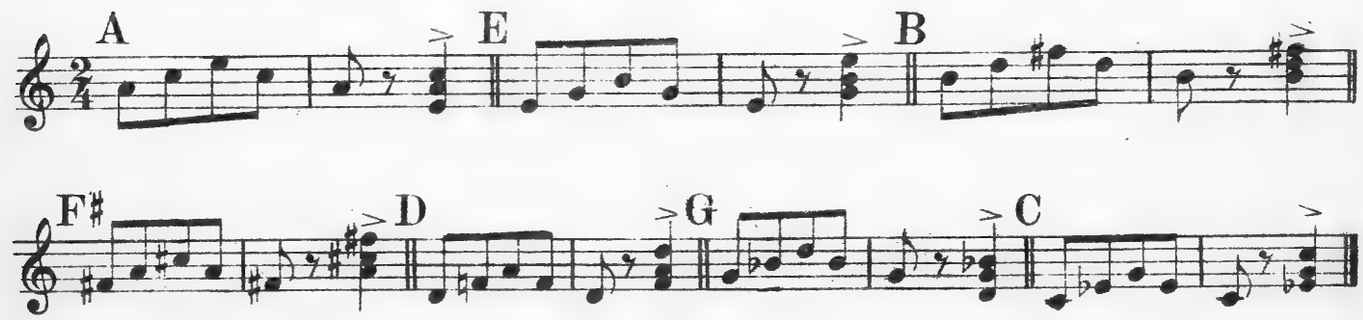
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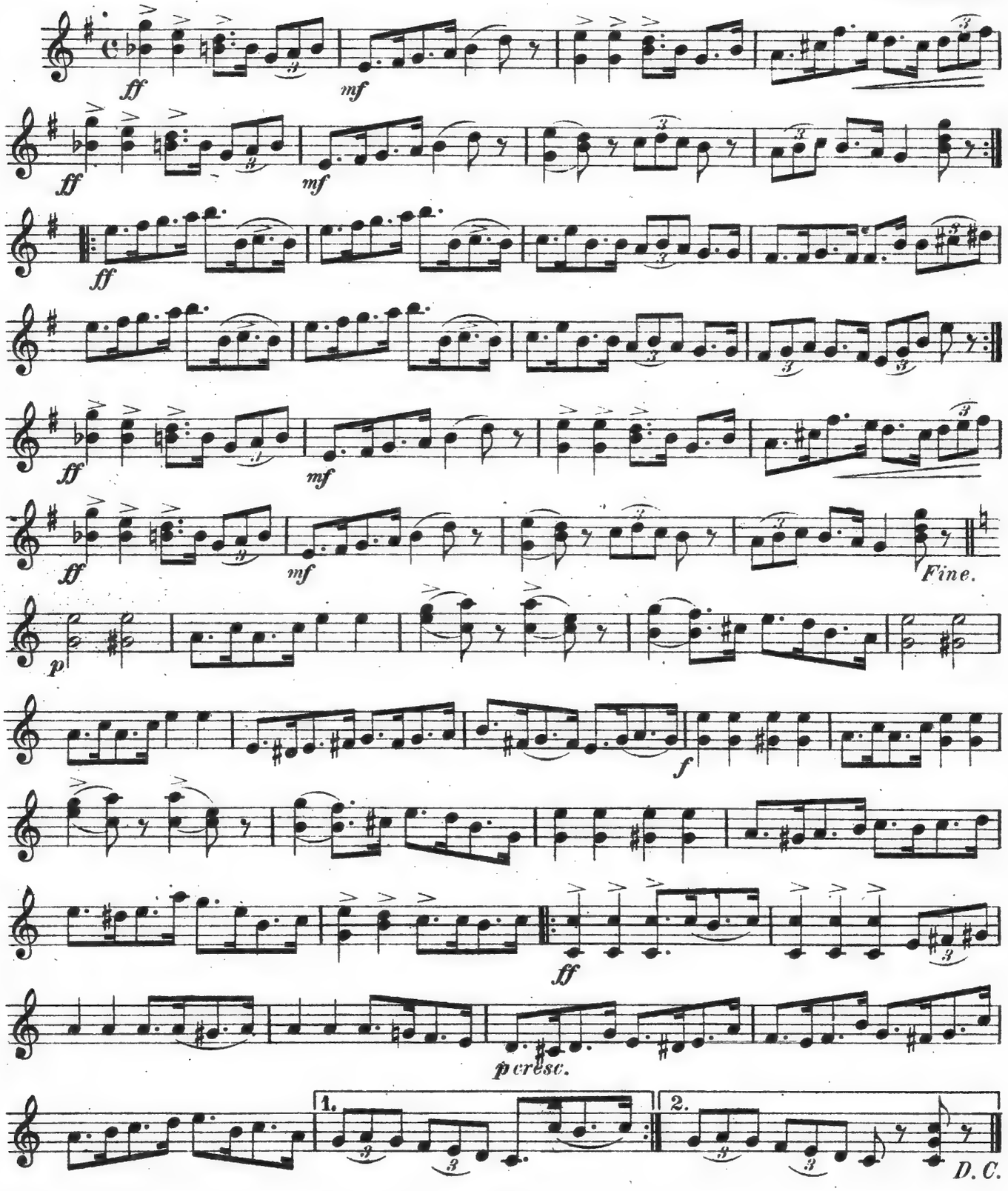
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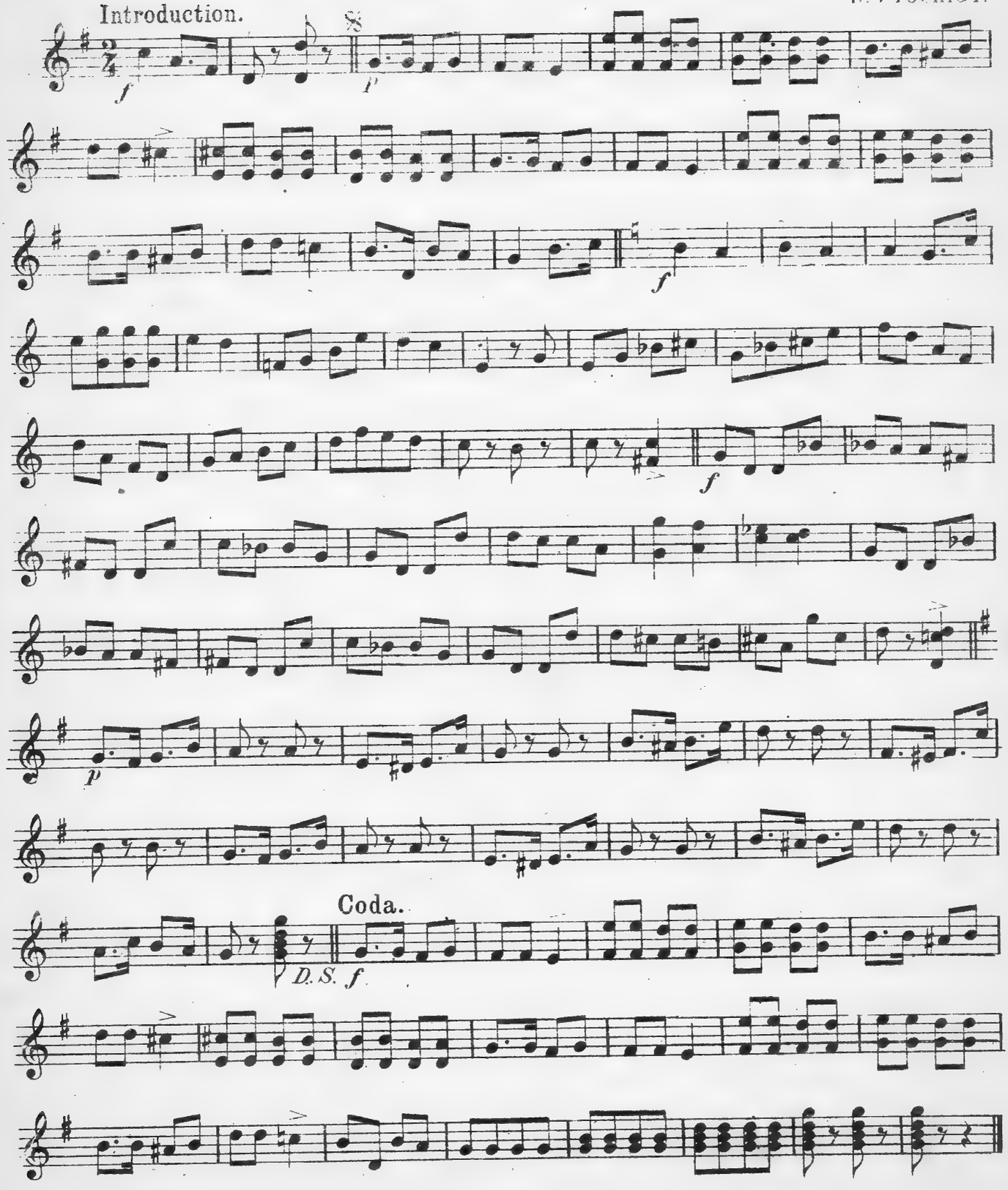

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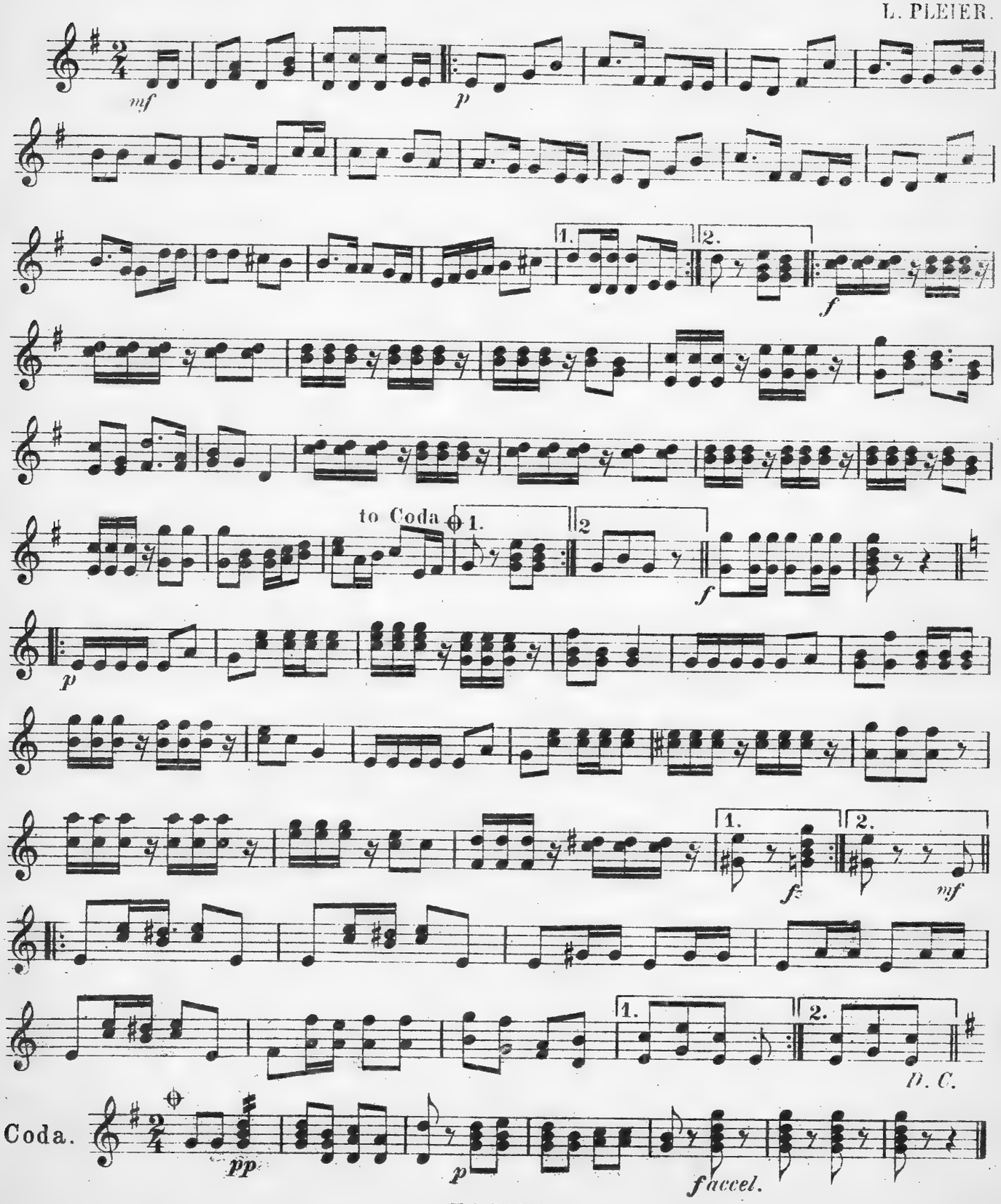

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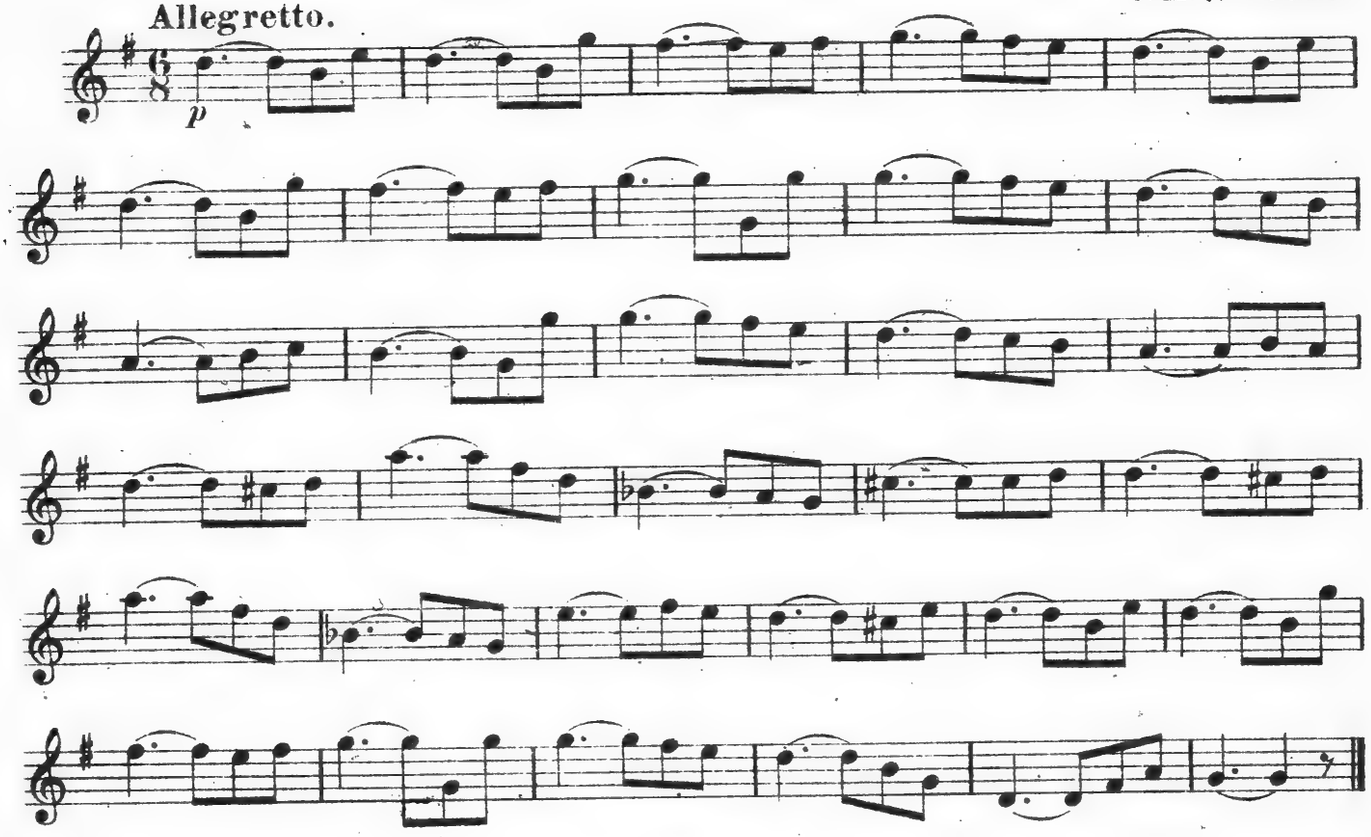
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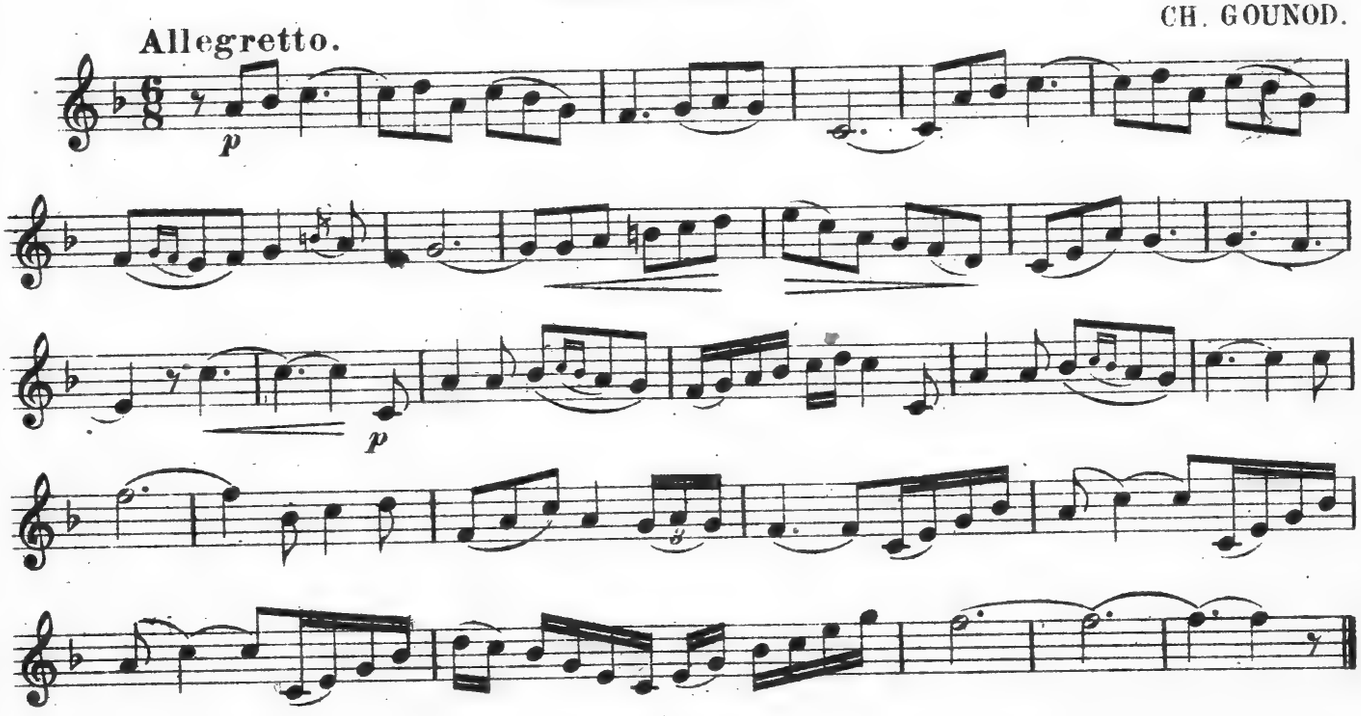
CH. GOUNOD.

Allegretto.

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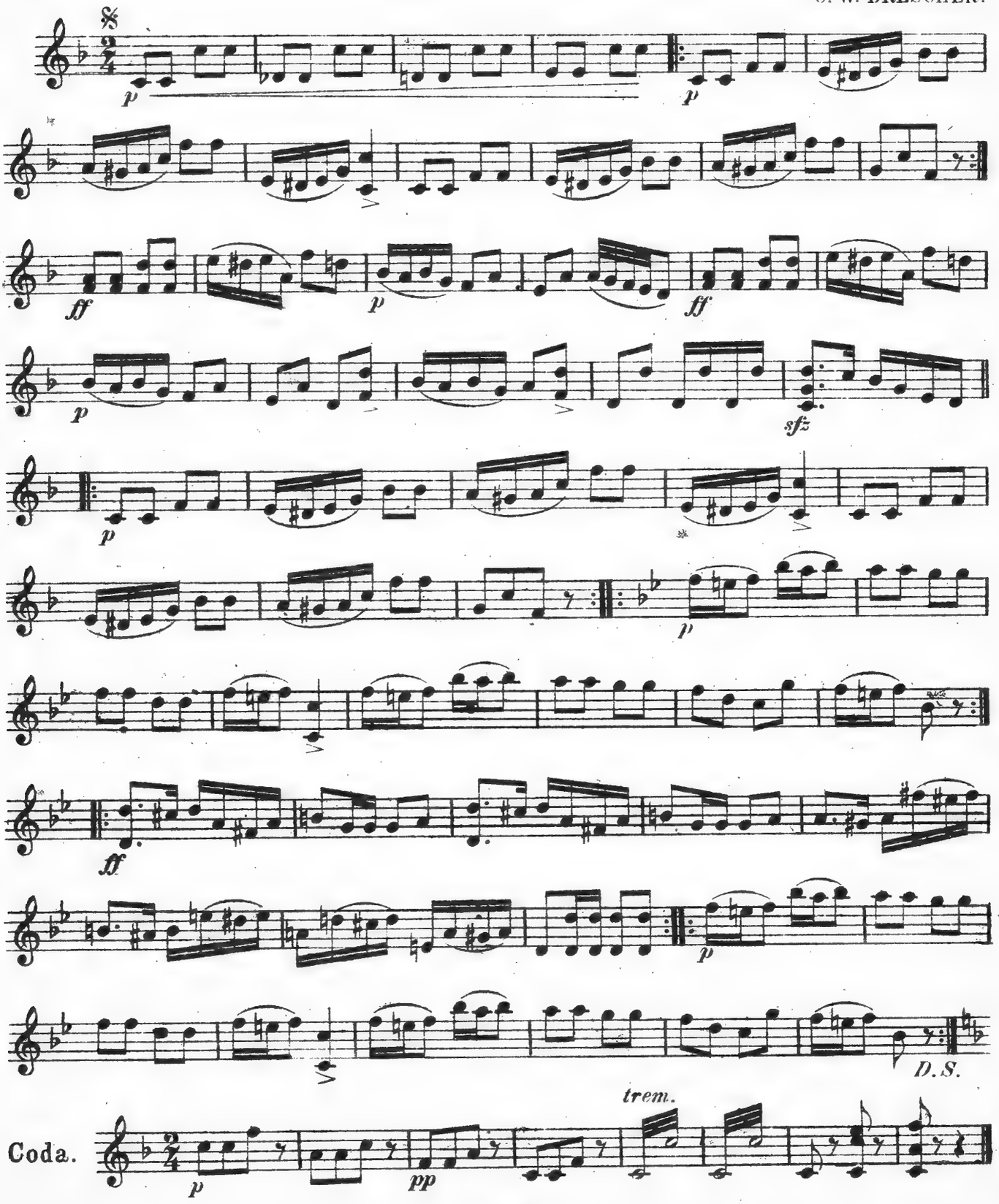
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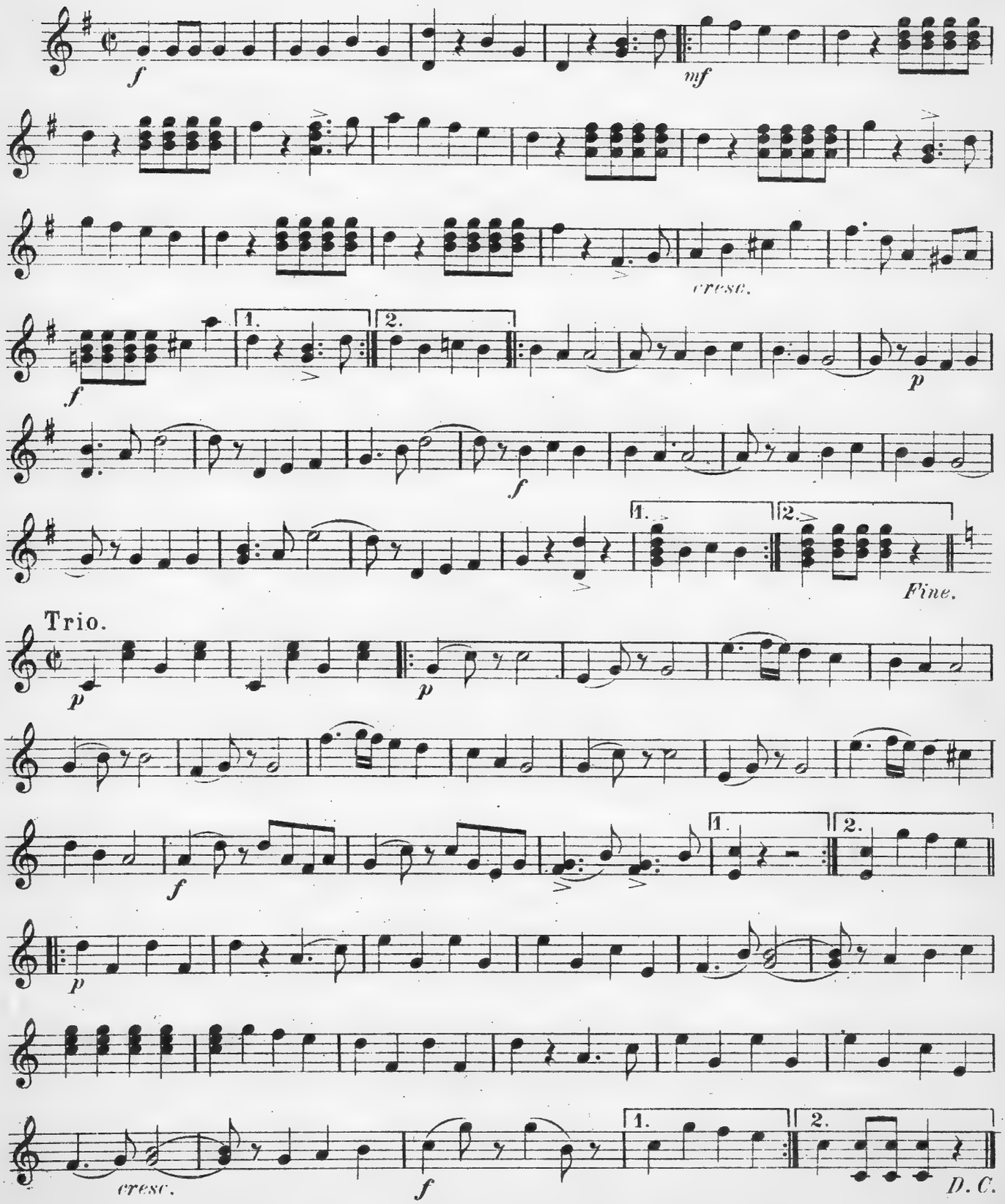
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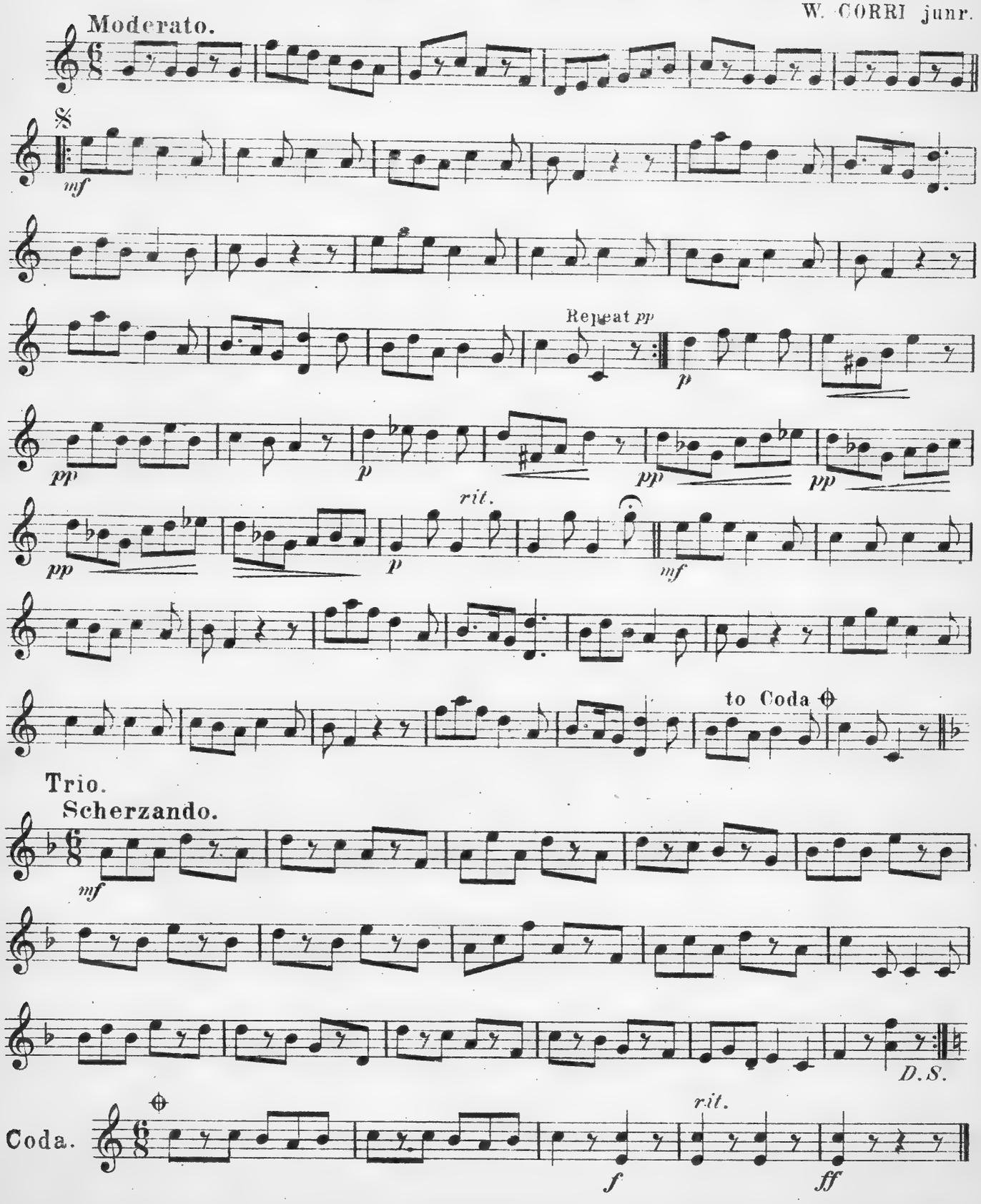
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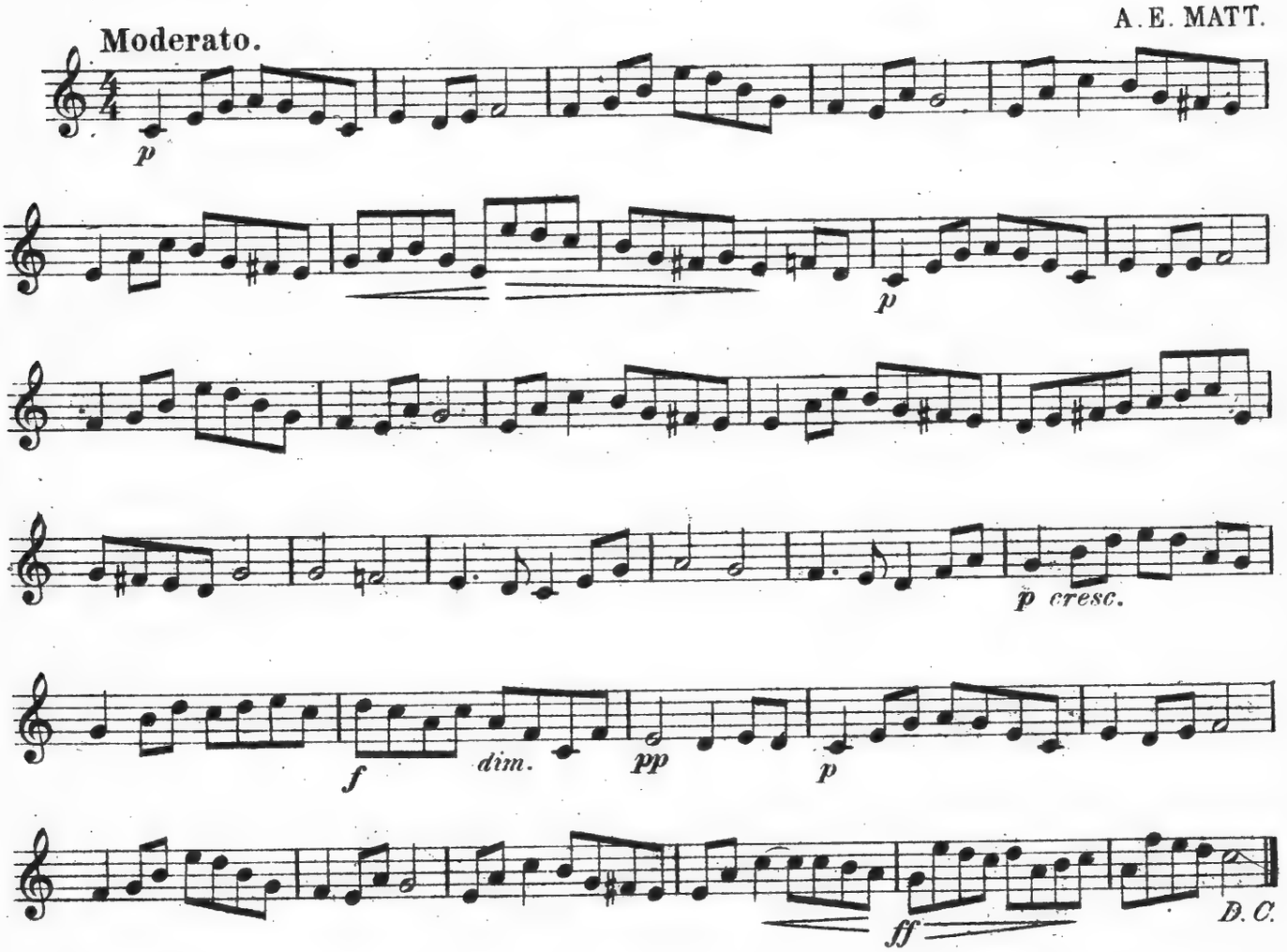
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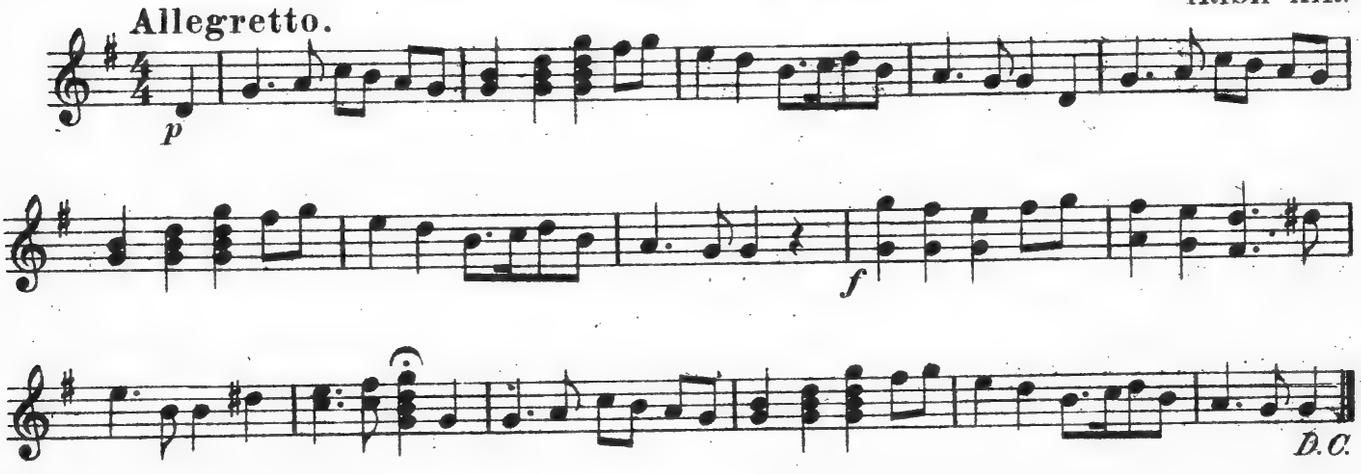

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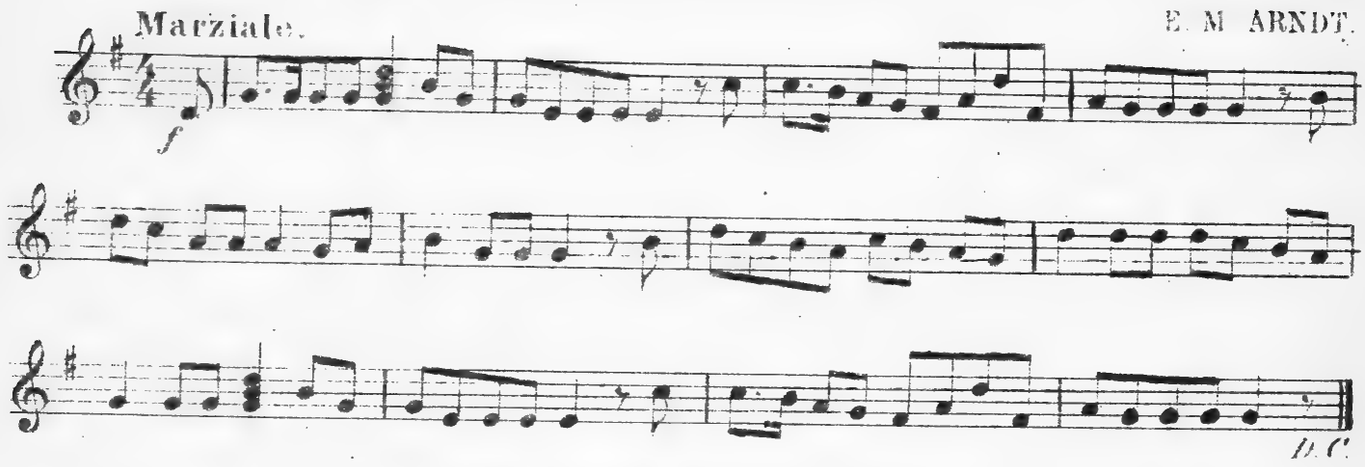
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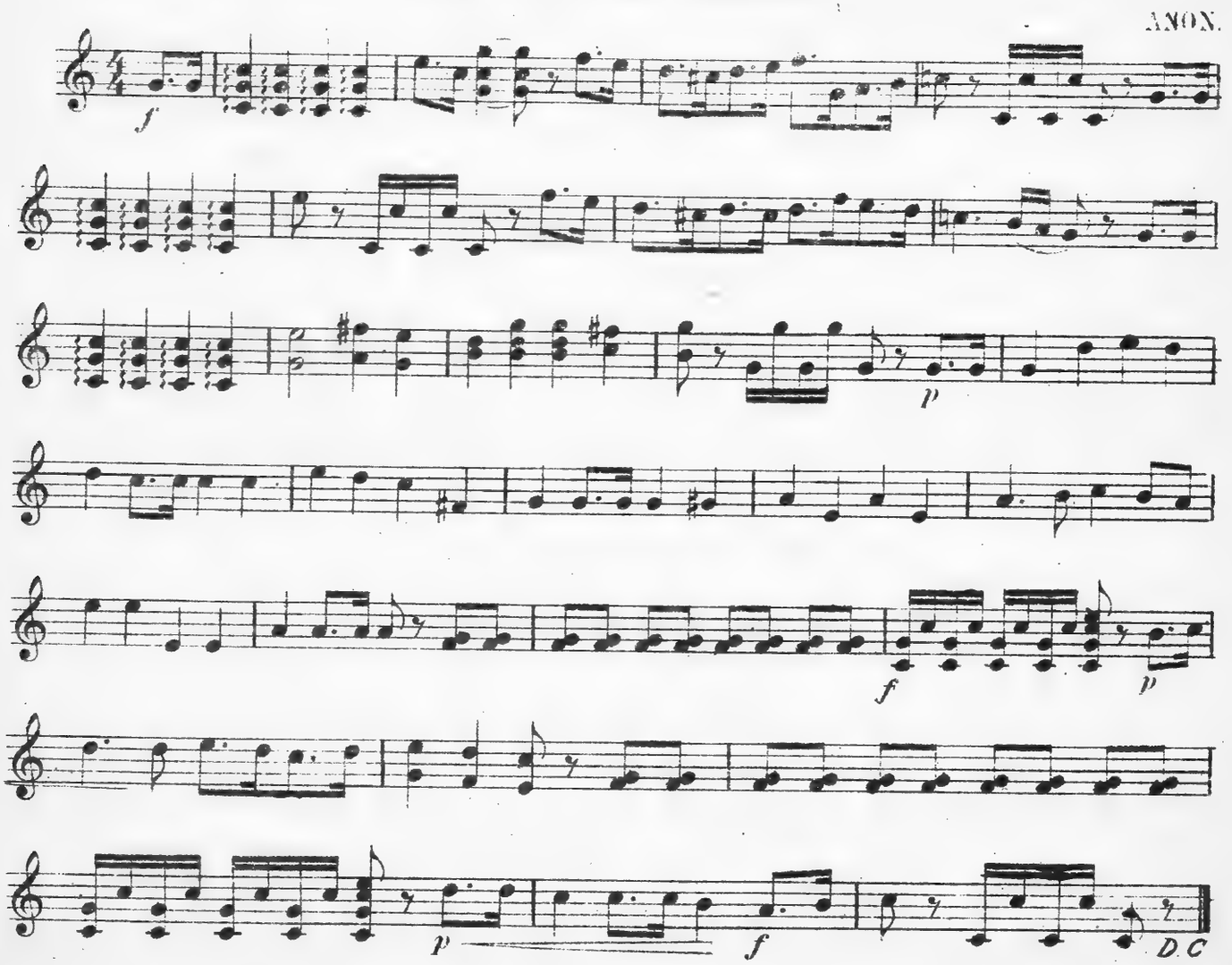
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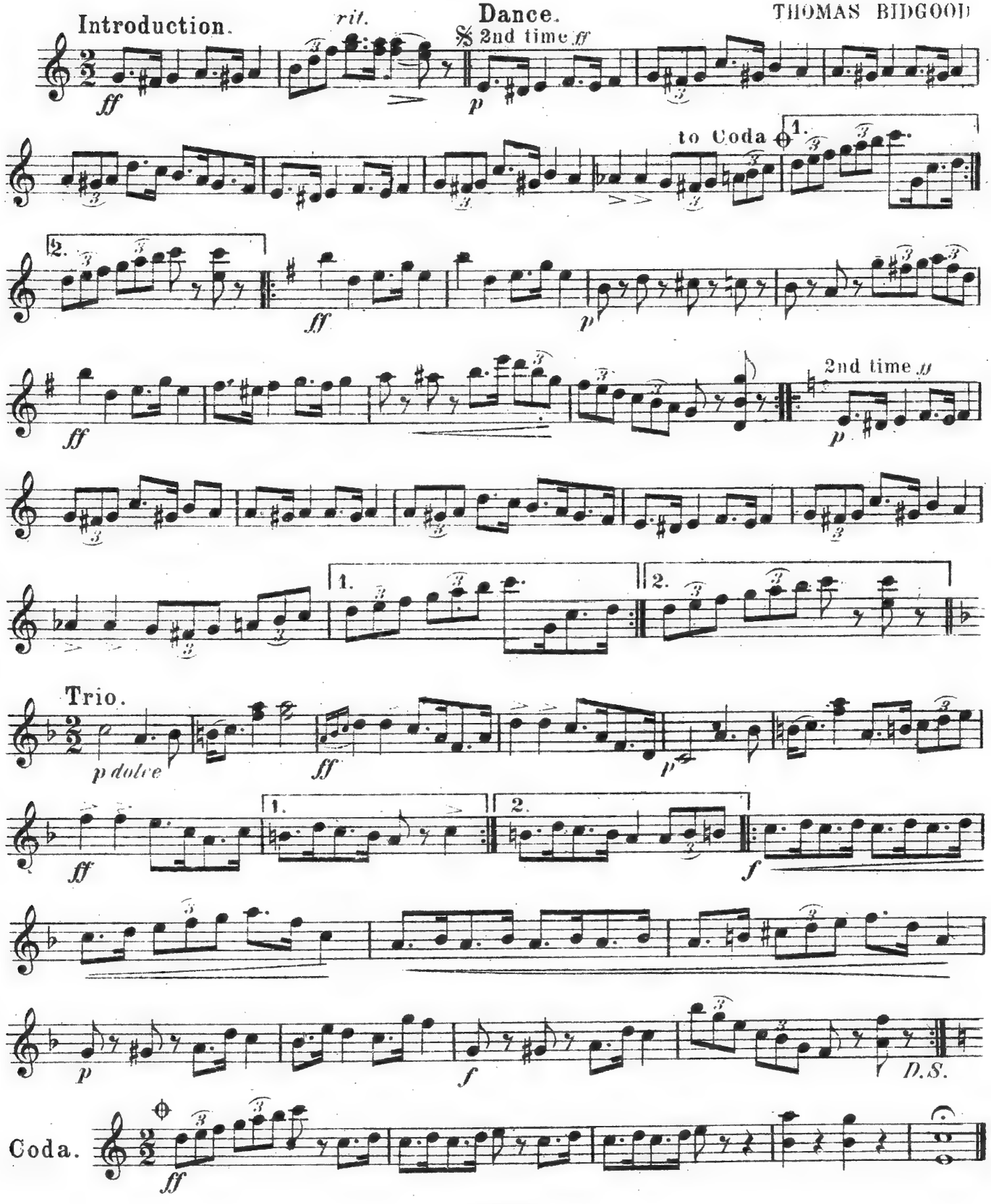
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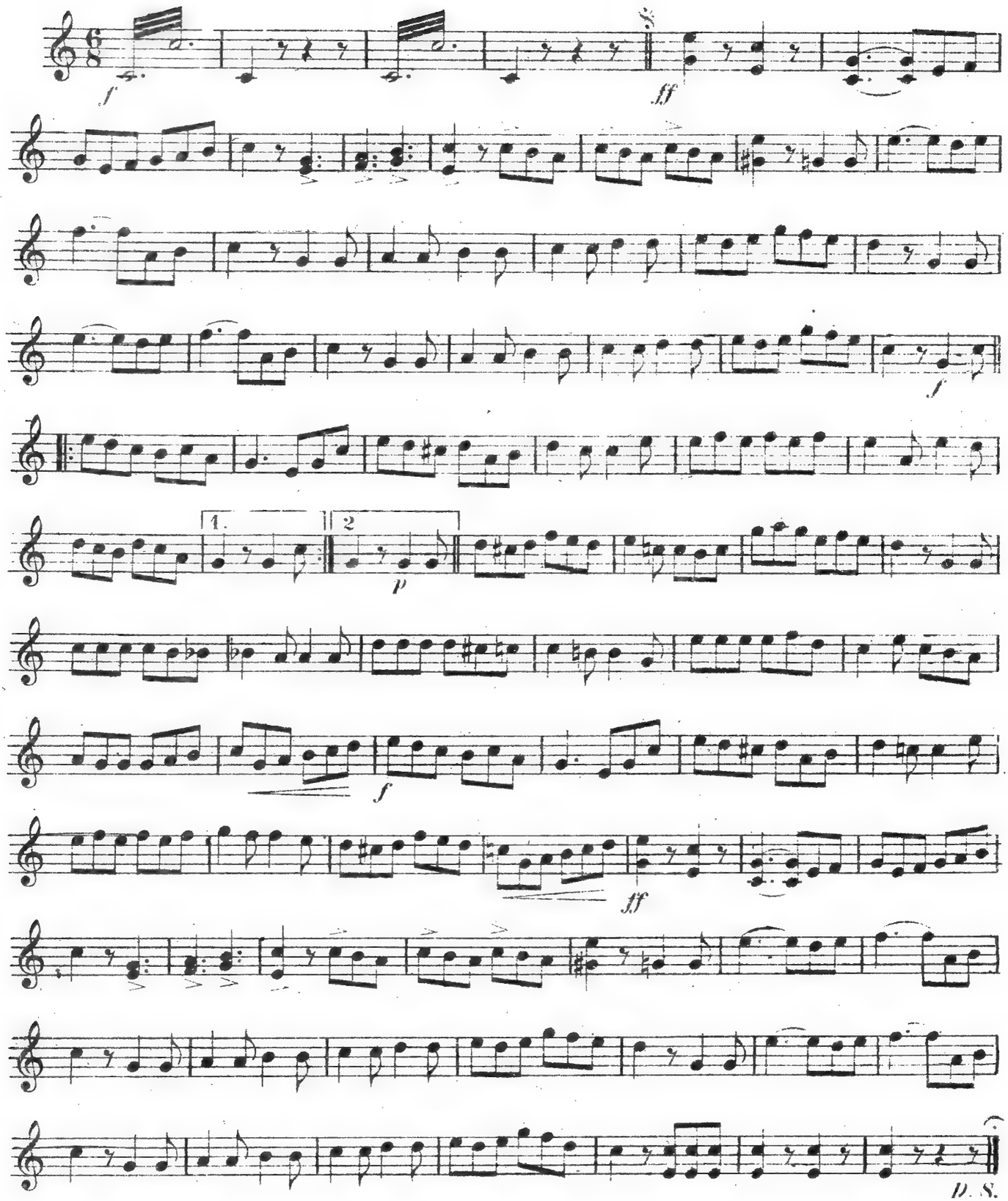
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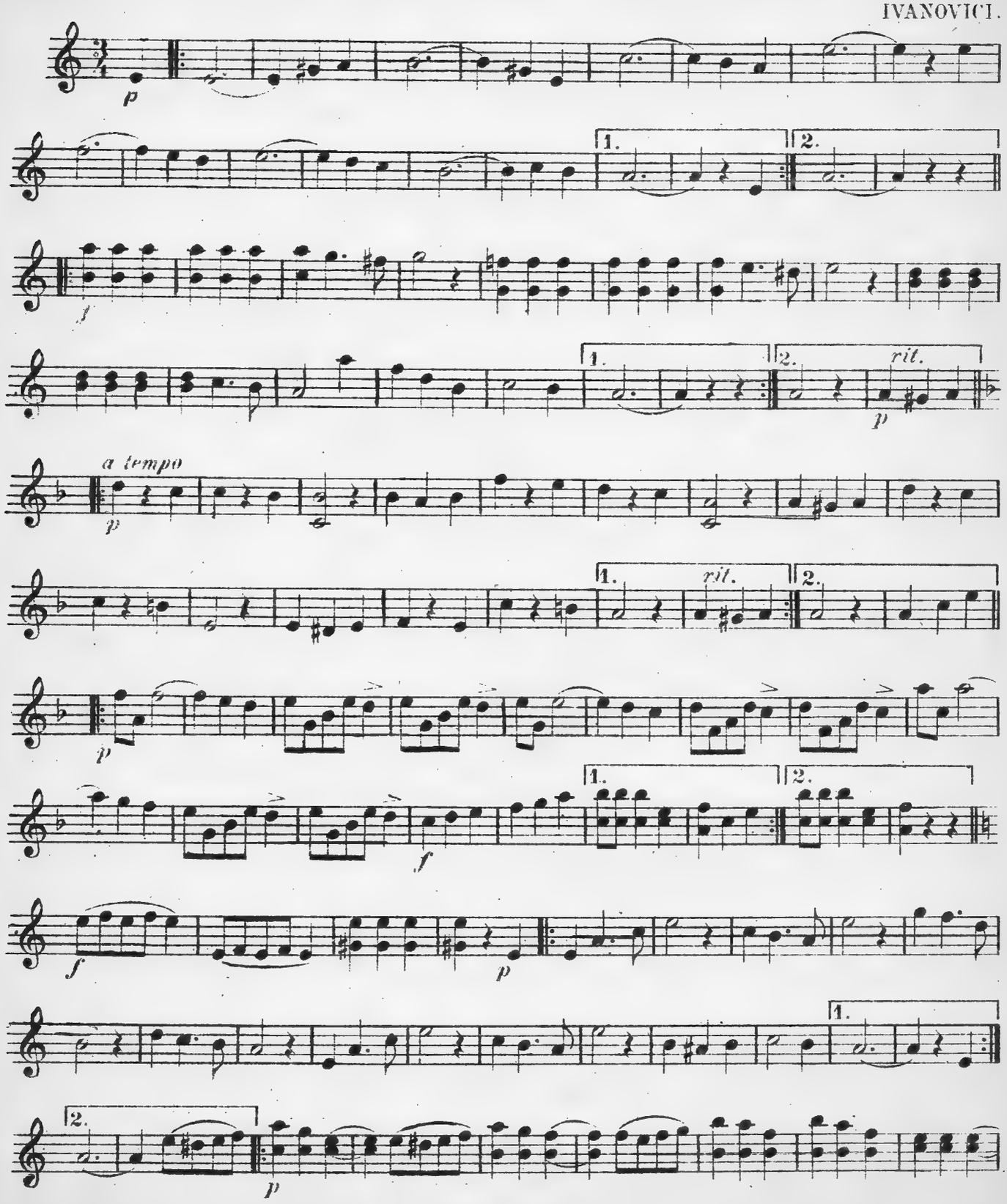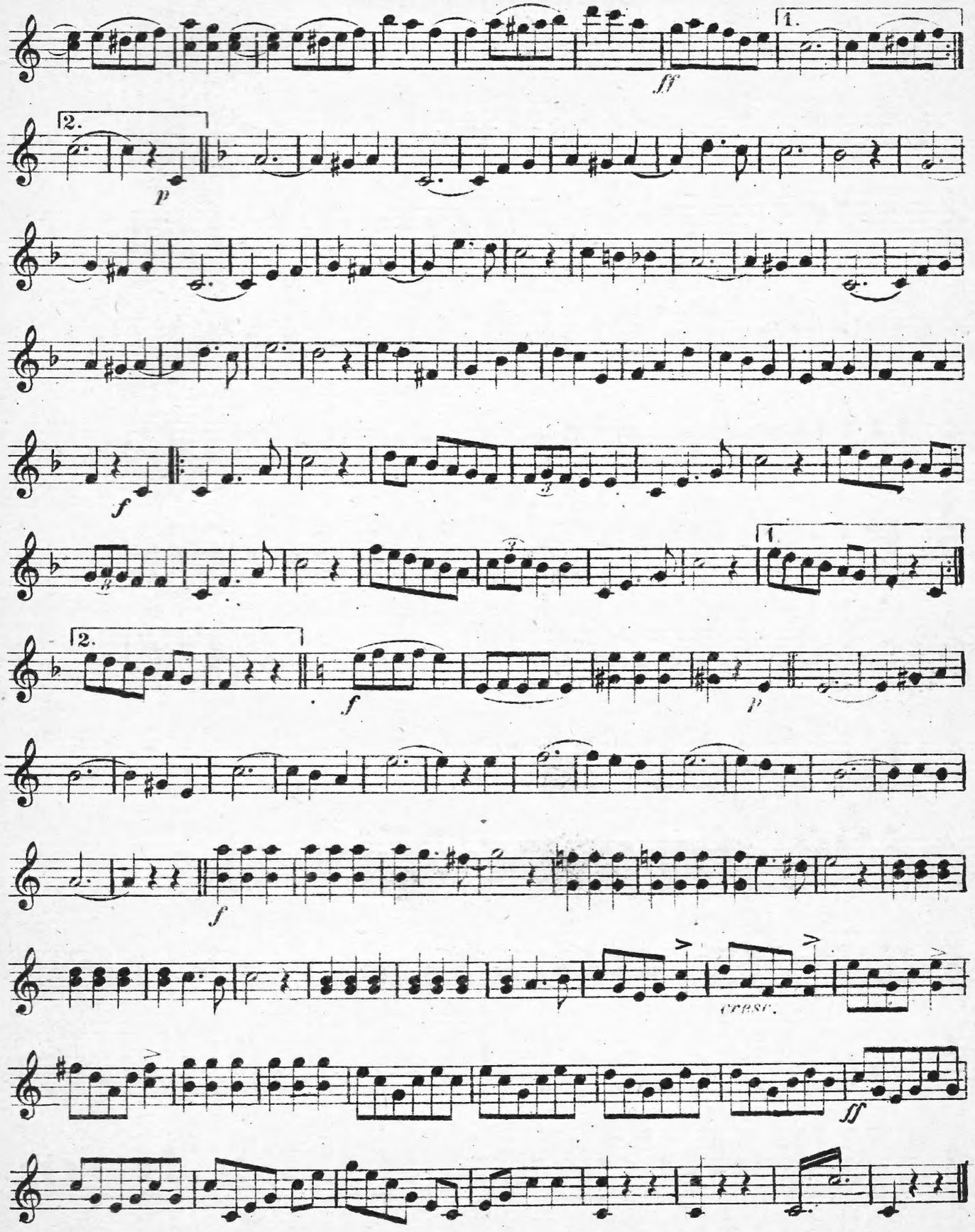
1.
ff
2.
p
f
1.
2.
f
p
f
cresc.
ff

THE "CADET" TWO-STEP.

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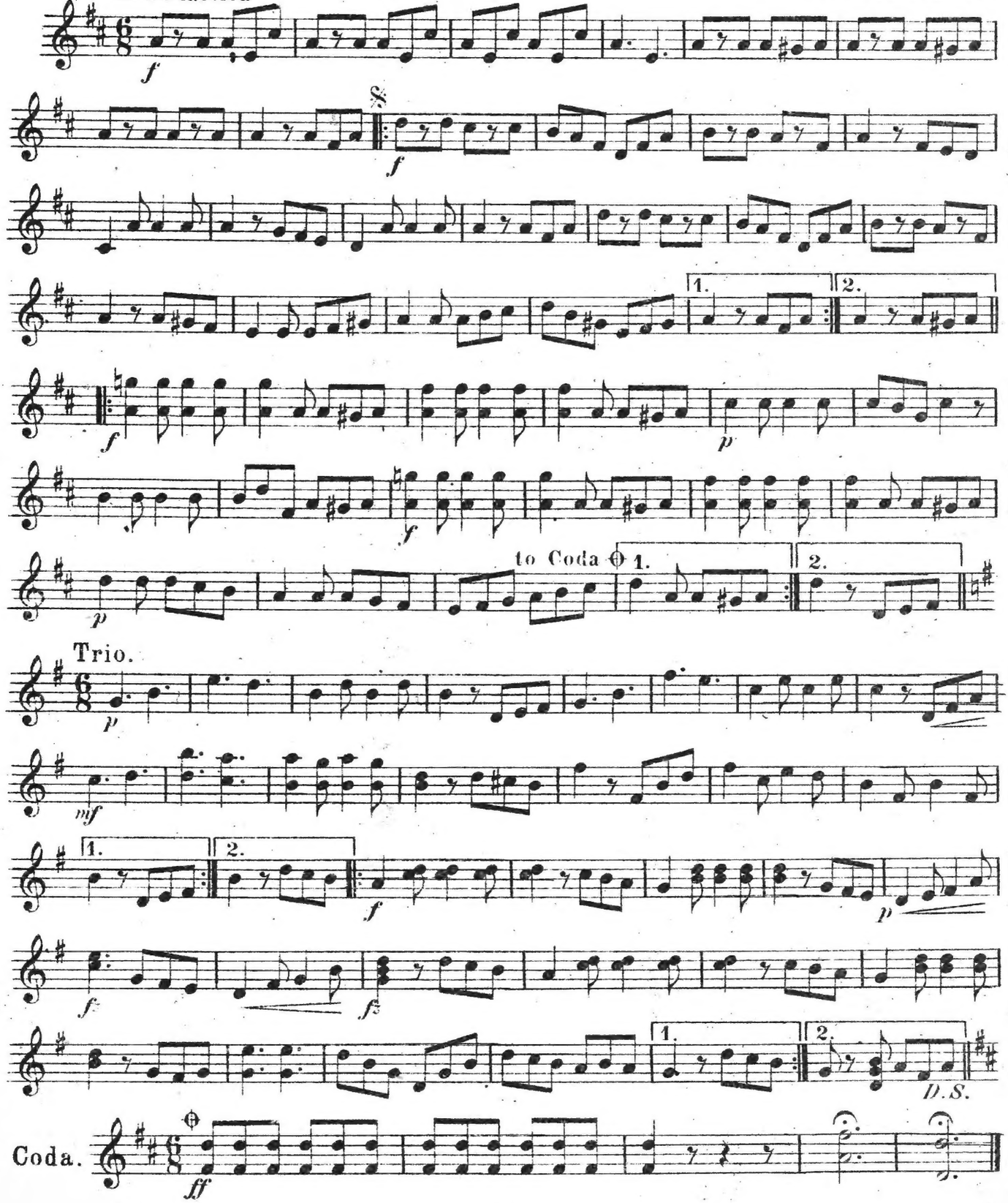
G. SCHLEIFFARTH.

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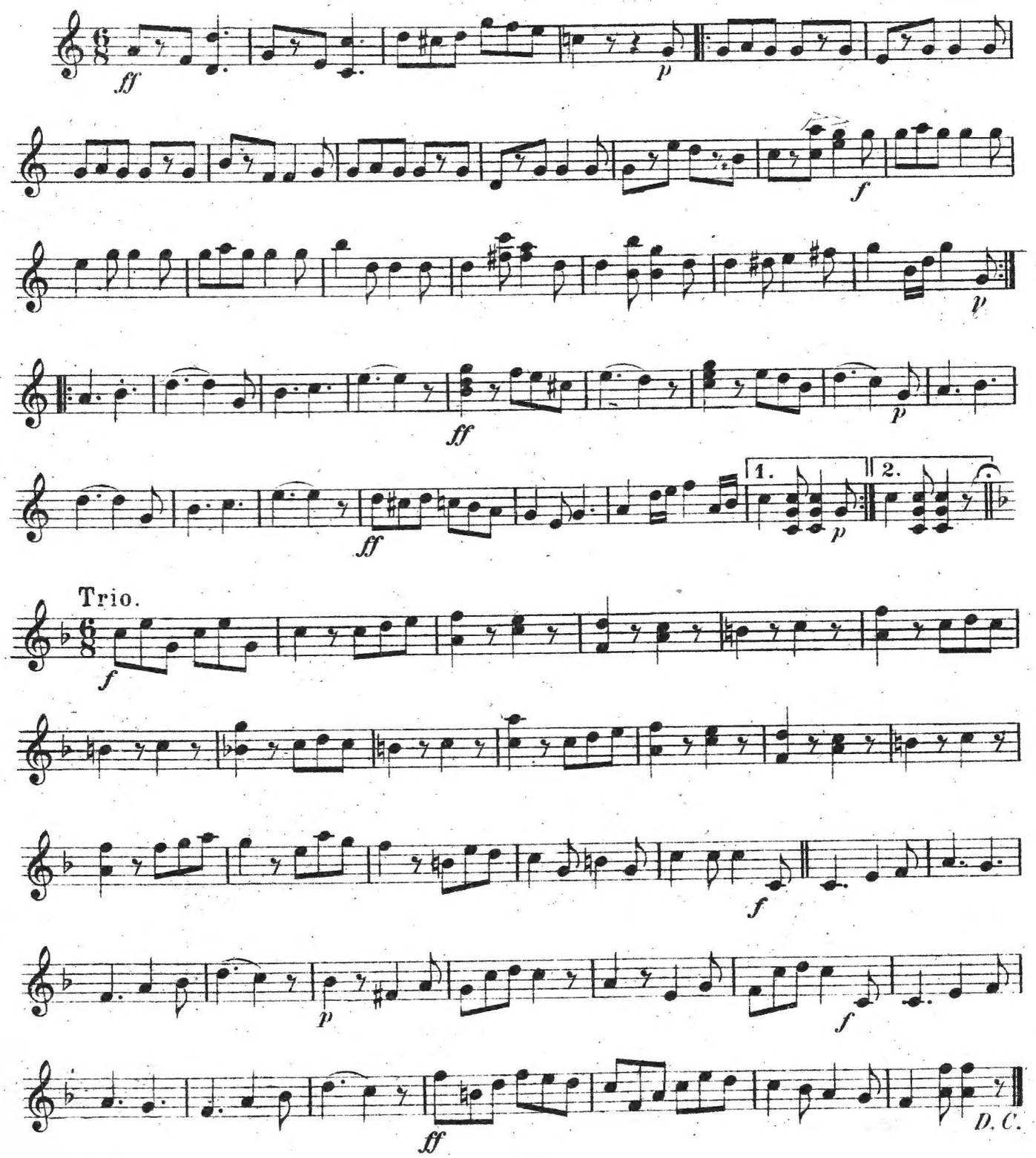
C. M. ZIEHRER.



HAWKES & SONS'

Harmonic Strings of Superior Quality

Violin Strings.

Acribelle (Silk).

		Each.	Bundle of 30.
2002	**The "Bimba" E,** 3 cut lengths ...	8d.	16s. 0d.
2000	**The "Excelsior" E,** 4 lengths ...	8d.	18s. 0d.
2155	**The "Golden Strad" E,** 2½ lengths	7d.	13s. 6d.
2001	**The "Standard" E,** 3 lengths ...	8d.	16s. 0d.

		Each.	Bundle of 30.
2167	**The "Standard" A,** 2 lengths ...	10d.	20s. 0d.

		Per dozen lengths.
2156	**The "Butterfly Knot" Acribelle E Strings,** in single lengths, with loops ready for adjustment	2s. 6d.

Tested Gut.

		Per length each.
2006	**E (first)**	10d.
2007	**A (second)**	10d.
2008	**D (third)**	1s. 0d.
2090	**G (fourth),** best silver	3s. 0d.

The "Sonority" Gut (Coils).

		Single String.	Bundle of 30.
2017	**E (first),** 3 lengths ...	1s. 0d.	22s. 6d.
2018	**A (second),** 2 lengths ...	1s. 0d.	22s. 6d.
2019	**D (third),** 2 lengths ...	1s. 3d.	30s. 0d.

The "Roma" Gut.

		Each.	Bundle of 30.
2014	**E (or first),** 3 lengths ...	1s. 8d.	50s. 0d.
2015	**A (or second),** 2 lengths ...	1s. 6d.	45s. 0d.
3016	**D (or third),** 2 lengths ...	2s. 0d.	60s. 0d.

G (Fourth).

		Each.
2084	**Burnished,** copper covered ...	8d.
2085	**Silver-plated,** wire covered ...	1s. 0d.
2089	**Sterling Silver,** covered	2s. 6d.
2090	**Sterling Silver,** covered	3s. 0d.

Violin D (third) Strings, aluminium covered 1s. 6d.

Viola Strings.

Tested Gut.

		Each.	Per dozen.
2035	**A (first),** per length	10d.	10s. 0d.
2036	**D (second),** per length ...	1s. 0d.	12s. 0d.

Italian (Coils).

		Each.	Bundle of 30.
2037	**A (first),** 2 lengths ...	1s. 0d.	22s. 6d.
2038	**D (second),** 2 lengths ...	1s. 3d.	30s. 0d.
2092	**G (third),** best wire covered	1s. 4d.	—
2097	**C (fourth),** best wire covered	1s. 8d.	—

Violoncello Strings.

The "Roma" Gut.

		Each String.	Bundle of 30.
2057	**A (first)**	2s. 0d.	60s. 0d.
2056	**D (second)**	2s. 6d.	75s. 0d.

The "Sonority" Gut.

		Each String.	Bundle of 30
2057	**A (first)**	1s. 8d.	35s. 0d.
2058	**D (second)**	2s. 0d.	45s. 0d.
2168	**G (third),** best wire covered	3s. 0d.	—
2169	**C (fourth),** best wire covered	3s. 6d.	—

Double Bass Strings.

Gut.

		Each.
2070	**G (first), Italian,** best gut ...	7s. 6d.
2074	**D (second), Italian,** best gut ...	10s. 0d.
2078	**A (third), Italian,** best gut ...	12s. 0d.

Gut (Covered).

		Each.
2163	**A (third),** copper covered	10s. 0d.
2170	**A (third),** finest make	12s. 0d.
2164	**E (fourth),** copper covered ...	12s. 0d.
2171	**E (fourth),** finest make	15s. 0d.

HAWKES & SON, Denman St., Piccadilly Circus, London, W. 1